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THE WORKS OF EDGAR ALLAN POE

VOLUME VI

MISCELLANEOUS

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SEBA SMITH

WHAT few notices we have seen of this poem,* speak of it as the production of *Mrs.* Seba Smith. To be sure, gentlemen may be behind the scenes, and know more about the matter than we do. They may have some private reason for understanding that black is white—some reason into which we, personally, are not initiated. But, to ordinary perception, "Powhatan" is the composition of Seba Smith, *Esquire*, of Jack Downing memory, and *not* of his wife. *Seba Smith* is the name upon the title-page; and the personal pronoun which supplies the place of this well-known prænomen and cognomen in the preface, is, we are constrained to say, of the masculine gender. "The author of Powhatan," —thus, for example, runs a portion of the prolegomena—"does not presume to claim for *his* production the merit of good and genuine poetry, nor does *he* pretend to assign it a place in the classes or forms into which poetry is divided" in all which, by the way, he is decidedly right. But can it be that no gentleman has *read* even so far as the Preface of the book? Can it be that the critics have had no curiosity to creep into the *adyta*—into the inner mysteries of this temple? If so, they are decidedly right too.

"Powhatan" is handsomely bound. Its printing is clear beyond comparison. Its paper is magnifi-

**Powhatan; a Metrical Romance, in Seven Cantos. By* SEBA SMITH. *New York: Harper and Brothers.*

cent, and we undertake to say (for *we have* read it through with the greatest attention) that there is not a single typographical error in it, from one end to the other. Further than this, in the way of commendation, no man with both brains and conscience should proceed. In truth a more absurdly *flat* affair—for flat is the only epithet which applies in this case—was never before paraded to the world, with so grotesque an air of bombast and assumption.

To give some idea of the *tout ensemble* of the book—we have first a Dedication to the "Young People of the United States," in which Mr. Jack Downing lives, in "the hope that he may do some good in his day and generation, by adding something to the sources of rational enjoyment and *mental culture*." Next, we have a Preface, occupying four pages, in which, quoting his publishers, the author tells us that poetry is a "very great bore, and won't sell"—a thing which cannot be denied in certain cases, but which Mr. Downing denies in his own. "It may be true," he says, "of endless masses of words, that are poured forth from the press, under the name of poetry"—but it is not true "of *genuine* poetry—of that which is worthy of the name"—in short, we presume he means to say it is not in the least little bit true of "Powhatan"; with regard to whose merits he wishes to be tried, not by the critics (we fear, in fact, that here it is the critics who will be tried,) but by the *common* taste of *common* readers"—all which ideas are common enough, to say no more.

We have next, a "Sketch of the Character of Powhatan," which is exceedingly interesting and commendable, and which is taken from Burk's "History of Virginia":—four pages more. Then

comes a *Proem*—four pages more—forty-eight lines —twelve lines to a page—in which all that we can understand, is something about the name of "Powhatan"

> Descending to a distant age,
> Embodied forth on the deathless page

of the author—that is to say, of Jack Downing, Esquire. We have now one after the other, CANTOS one, two, three, four, five, six, and seven—each subdivided into PARTS, by means of Roman numerals —some of these PARTS comprehending as many as six lines—upon the principle, we presume, of packing up precious commodities in small bundles. The volume then winds up with *Notes*, in proportion of three to one, as regards the amount of text, and taken, the most of them, from Burk's Virginia, as before.

It is very difficult to keep one's countenance when reviewing such a *work* as this; but we will do our best, for the truth's sake, and put on as serious a face as the case will admit.

The leading fault of "Powhatan," then, is precisely what its author supposes to be its principal merit. "It would be difficult," he says, in that pitiable preface, in which he has so exposed himself, "to find a poem that embodies more truly the spirit of history, or indeed that follows out more faithfully many of its details." It would, indeed; and we are very sorry to say it. The truth is, Mr. Downing has never dreamed of any artistic *arrangement* of his facts. He has gone straight forward, like a blind horse, and turned neither to the one side nor to the other, for fear of stumbling. But he gets them all in—every one of them—the facts we

mean. Powhatan never did anything in his life, we are sure, that Mr. Downing has not got in his poem. He begins at the beginning, and goes on steadily to the end—painting away at his story, just as a sign-painter at a sign; beginning at the left hand side of his board, and plastering through to the right. But he has omitted one very ingenious trick of the sign-painter. He has forgotten to write under his portrait—"*this is a pig*," and thus there is some danger of mistaking it for an opossum.

But we are growing scurrilous, in spite of our promise, and must put on a sober visage once more. It *is* a hard thing, however, when we have to read and write about such doggerel as this:

But bravely to the river's brink
I led my warrior train,
And face to face, each glance they sent,
We sent it back again.
Their werowance looked stern at me,
And I looked stern at him,
And all my warriors clasped their bows,
And nerved each heart and limb.
I raised my heavy war-club high,
And swung it fiercely round,
And shook it towards the shallop's side,
Then laid it on the ground.
And then the lighted calumet
I offered to their view,
And thrice I drew the sacred smoke,
And toward the shallop blew,
And as the curling vapor rose,
Soft as a spirit prayer,
I saw the pale-face leader wave
A white flag in the air.
Then launching out their painted skiff
They boldly came to land,
And spoke us many a kindly word,
And took us by the hand.

Presenting rich and shining gifts,
Of copper, brass, and beads,
To show that they were men like us,
And prone to generous deeds.
We held a long and friendly talk,
Inquiring whence they came,
And who the leader of their band
And what their country's name.
And how their mighty shallop moved
Across the boundless sea,
And why they touched our great king's land
Without his liberty.

It won't do. We cannot sing to this tune any longer. We greatly prefer,

John Gilpin was a gentleman
Of credit and renown,
A train-band captain eke was he
Of famous London town.

Or—

Old Grimes is dead, that good old man,
We ne'er shall see him more,
He used to wear an over-coat
All buttoned down before—

or lines to that effect—we wish we could remember the words. The part, however, about

Their werowance look'd stern at me,
And I looked stern at him—

is not quite *original* with Mr. Downing—is it? We merely ask for information. Have we not heard something about

An old crow sitting on a hickory limb,
Who winked at me, and I winked at him.

The simple truth is, that Mr. Downing never committed a greater mistake in his life than when he fancied himself a poet, even in the ninety-ninth degree. We doubt whether he could distinctly state the difference between an epic and an epigram. And it will not do for him to appeal from the critic to *common* readers—because we assure him his book is a very *un*common book. We never saw any one so uncommonly bad—nor one about whose parturition so uncommon a fuss has been made, so little to the satisfaction of common sense. Your poem is a curiosity, Mr. Jack Downing; your "Metrical Romance" is not worth a single half sheet of the paste-board upon which it is printed This is our humble and honest opinion; and, although honest opinions are not very plentiful just now you can have ours at what it is worth. But we wish, before parting, to ask you one question. What *do* you mean by that motto from Sir Philip Sidney, upon the title-page? "He cometh to you with a tale that holdeth children from play, and old men from the chimney-corner." What do you mean by it, we say. Either you cannot intend to apply it to the "*tale*" of Powhatan, or else all the "old men" in your particular neighborhood must be *very* old men; and all the "little children" a set of dunder-headed little ignoramuses.

MARGARET MILLER AND LUCRETIA MARIA DAVIDSON

THE name of Lucretia Davidson is familiar to all readers of poetry. Dying at the early age of seventeen, she has been rendered famous not less, and certainly not more, by her own precocious genius than by three memorable biographies—one by President Morse, of the American Society of Arts, another by Miss Sedgwick, and a third by Robert Southey. Mr. Irving had formed an acquaintance with some of her relatives, and thus, while in Europe, took great interest in all that was said or written of his young countrywoman. Upon his return to America, he called upon Mrs. Davidson, and then, in 1833, first saw the subject of the memoir now before us,*—a fairy-like child of eleven. Three years afterwards he met with her again, and then found her in delicate health. Three years having again elapsed, the MSS. which form the basis of the present volume, were placed in his hands by Mrs. Davidson, as all that remained of her daughter.

Few books have interested us more profoundly. Yet the interest does not appertain solely to Margaret. "In fact the narrative," says Mr. Irving, "will be found almost as illustrative of the character of the mother as of the child; they were singularly identified in taste, feeling and pursuits; tenderly entwined together by maternal and filial affection,

* Biography and Poetical Remains of the late Margaret Miller Davidson. By Washington Irving. Philadelphia: Lea and Blanchard.

they reflected an inexpressibly touching grace and interest upon each other by this holy relationship, and, to my mind it would be marring one of the most beautiful and affecting groups in modern literature, to sunder them." In these words the biographer conveys no more than a just idea of the exquisite loveliness of the picture here presented to view.

The MSS. handed Mr. Irving, have been suffered, in a great measure, to tell their own thrilling tale. There has been no injudicious attempt at mere authorship. The compiler has confined himself to chronological arrangement of his memoranda, and to such simple and natural comments as serve to bind rather than to illustrate where no illustration was needed—These memoranda consist of relations by Mrs. Davidson of the infantine peculiarities of her daughter, and of her habits and general thoughts in more matured life, intermingled with letters from the young poetess to intimate friends. There is also a letter from the bereaved mother to Miss Sedgwick, detailing the last moments of the child—a letter so full of all potent nature, so full of minute beauty, and truth and pathos, that to read it without tears would be to prove one's self less than human.

The "Poetical Remains" of this young creature, who perished (of consumption) in her sixteenth year, occupy about two hundred pages of a somewhat closely printed octavo. The longest poem is called "Lenore," and consists of some two thousand lines, varying in metre from the ordinary octosyllabic, to the four-footed, or twelve-syllabled iambic. The story, which is a romantic love-tale, not ill-conceived in its incidents, is told with a skill which might put more practised bards to the blush,

and with occasional bursts of the truest poetic fire. But although as indicative of her future power, it is the most important, as it is the longest of her productions, yet, as a whole, it is not equal to some of her shorter compositions. It was written not long before her death, at the age of fifteen, and (as we glean from the biography) after patient reflection, with much care, and with a high resolve to do something for fame. As the work of so mere a child, it is unquestionably wonderful. Its *length*, viewed in connexion with its keeping, its unity, its adaptation, and completeness, will impress the metaphysician most forcibly, when surveying the capacities of its author. Powers are here brought into play which are the last to be matured. For fancy we might have looked, and for the lower evidences of skill in a perfect versification and the like, but hardly for what we see in Lenore.

Yet remarkable as this production is, from the pen of a girl of fifteen, it is by no means so incomprehensible as are some of the shorter pieces. We have known instances—rarely, to be sure—but still we have known instances when finer poems in every respect than Lenore have been written by children of as immature age—but we look around us in vain for anything composed at eight years, which can bear comparison with the lines subjoined:

TO MAMMA.

Farewell, dear mother, for a while
I must resign my plaintive smile;
May angels watch thy couch of wo,
And joys unceasing round thee flow.

May the almighty Father spread
His sheltering wings above thy head.
It is not long that we must part,
Then cheer thy downcast drooping heart.

Remember, oh! remember me,
Unceasing is my love for thee!
When death shall sever earthly ties,
When thy loved form all senseless lies,

Oh! that my form with thine could flee,
And roam through wide eternity;
Could tread with thee the courts of heaven,
And count the brilliant stars of even.

Nor are these stanzas, written at ten, in any degree less remarkable—

MY NATIVE LAKE.

Thy verdan banks, thy lucid stream,
Lit by the sun's resplendent beam,
Reflect each bending tree so light
Upon thy bounding bosom bright.
Could I but see thee once again,
My own, my beautiful Champlain!

The little isles that deck thy breast,
And calmly on thy bosom rest,
How often, in my childish glee,
I've sported round them, bright and free!
Could I but see thee once again,
My own, my beautiful Champlain!

How oft I've watch'd the fresh'ning shower
Bending the summer tree and flower,
And felt my little heart beat high
As the bright rainbow graced the sky.
Could I but see thee once again,
My own, my beautiful Champlain!

And shall I never see thee more,
My native lake, my much-loved shore
And must I bid a long adieu,
My dear, my infant home, to you?
Shall I not see thee once again,
My own, my beautiful Champlain?

In the way of criticism upon these extraordinary compositions, Mr. Irving has attempted little, and, in general, he seems more affected by the loveliness and the purity of the child than even by the genius she has evinced—however highly he may have estimated this latter. In respect, however, to a poem entitled "My Sister Lucretia,"—he thus speaks—"We have said that the example of her sister Lucretia was incessantly before her, and no better proof can be given of it than in the following lines, which breathe the heavenly aspirations of her pure young spirit, *in strains to us quite unearthly. We may have read poetry more artificially perfect in its structure, but never any more truly divine in its inspiration.*" The nature of inspiration is disputable —and we will not pretend to assert that Mr. Irving is in the wrong. His words, however, in their hyperbole, do wrong to his subject, and would be hyperbole still, if applied to the most exalted poets of all time.

The analogies of Nature are universal; and just as the most rapidly growing herbage is the most speedy in its decay—just as the ephemera struggles to perfection in a day only to perish in that day's decline—so the mind is early matured only to be early in its decadence; and when we behold in the eye of infancy the soul of the adult, it is but indulging in a day dream to hope for any farther proportionate development. Should the prodigy survive to ripe age, a mental imbecility, not far removed from idiocy itself, is too frequently the result. From this rule the exceptions are rare indeed; but it should be observed that, when the exception does occur, the intellect is of a Titan cast even to the days of its extreme senility, and acquires renown not in one, but in all the wide fields of fancy and of reason.

Lucretia Maria Davidson,* the elder of the two sweet sisters who have acquired so much of fame prematurely, had not, like Margaret, an object of poetical emulation in her own family. In her genius, be it what it may, there is more of self-dependence—less of the imitative. Her mother's generous romance of soul may have stimulated, but did not instruct. Thus, although she has actually given less *evidence* of power (in our opinion) than Margaret—less written proof—still its *indication* must be considered at higher value. Both perished at sixteen. Margaret, we think, has left the better poems—certainly, the more precocious—while Lucretia evinces more unequivocally the soul of the poet. We have quoted in full some stanzas composed by the former at eight years of age. The latter's earliest effusions are dated at fourteen. Yet the first compositions of the two seem to us of nearly equal merit.

The most elaborate production of Margaret is "Lenore." It was written not long before death, at the age of fifteen, after patient reflection, with much care, and with all that high resolve to do something for fame with which the reputation of her sister had inspired her. Under such circumstances, and with the early poetical education which she could not have failed to receive, we confess that, granting her a trifle more than average talent, it would have been rather a matter for surprise had she produced a worse, than had she produced a better poem than "Lenore." Its *length*, viewed in connexion with its keeping, its unity, its adaptation, and its completeness (and all these are points having

* Poetical Remains of the late Maria Davidson, Collected and Arranged by her Mother; with a Biography by Miss Sedgwick. Lea & Blanchard: Philadelphia.

reference to artistical *knowledge* and perseverance) will impress the critic more favorably than its fancy, or any other indication of poetic power. In all the more important qualities we have seen far—very far finer poems than "Lenore" written at a much earlier age than fifteen.

"Amir Khan," the longest and chief composition of Lucretia, has been long known to the reading public. Partly through Professor Morse, yet no doubt partly through their own merits, the poems found their way to Southey, who, after his peculiar fashion, and not unmindful of his previous *furores* in the case of Kirke White, Chatterton, and others of precocious ability, or at least celebrity, thought proper to *review* them in the Quarterly. This was at a period when we humbled ourselves, with a subserviency which would have been disgusting had it not been ludicrous, before the crudest critical *dicta* of Great Britain. It pleased the laureate, after some squibbing in the way of demurrer, to speak of the book in question as follows:—"In these poems there is enough of originality, enough of aspiration, enough of conscious energy, enough of growing power to warrant any expectations, however sanguine, which the patrons and the friends and parents of the deceased could have formed." Meaning nothing, or rather meaning anything, as we choose to interpret it, this sentence was still sufficient (and in fact the half of it would have been more than sufficient) to establish upon an immovable basis the reputation of Miss Davidson in America. Thenceforward any examination of her true claims to distinction was considered little less than a declaration of heresy. Nor does the awe of the laureate's *ipse dixit* seem even yet to have entirely subsided "The genius of Lucretia

Davidson," says Miss Sedgwick, "has had the meed of far more authoritative praise than ours; the following tribute is from the London Quarterly Review." What this lady—for whom and for whose opinion we still have the highest respect—can mean by calling the praise of Southey "more authoritative" than her own, is a point we shall not pause to determine. *Her* praise is at least honest, or we hope so. Its "authority" is in exact proportion with each one's estimate of her judgment. But it would not do to say all this of the author of "Thalaba." It would not do to say it in the hearing of men who are sane, and who, being sane, have perused the leading articles in the "London Quarterly Review" during the ten or fifteen years prior to that period when Robert Southey, having concocted "The Doctor," took definite leave of his wits. In fact, for anything that we have yet seen or heard to the contrary, the opinion of the laureate, in respect to the poem of "Amir Khan," is a matter still only known to Robert Southey. But were it known to all the world, as Miss Sedgwick supposes with so charmingly innocent an air; we mean to say were it really an honest opinion,—this "authoritative praise,"—still it would be worth, in the eyes of every sensible person, only just so much as it demonstrates, or makes a show of demonstrating. Happily the day has gone by, and we trust forever, when men are content to swear blindly by the words of a master, poet-laureate though he be. But what Southey says of the poem is at best an opinion and no more. What Miss Sedgwick says of it is very much in the same predicament. "Amir Khan," she writes, "has long been before the public, but we think it has suffered from a general and very natural distrust of precocious genius. The versifica-

tion is graceful, the story beautifully developed, and the orientalism well sustained. *We think it would not have done discredit to our most popular poets in the meridian of their fame; as the production of a girl of fifteen it seems prodigious.*" The cant of a kind heart when betraying into error a naturally sound judgment, is perhaps the only species of cant in the world not altogether contemptible.

We yield to no one in warmth of admiration for the personal character of these sweet sisters, as that character is depicted by the mother, by Miss Sedgwick, and by Mr. Irving. But it costs us no effort to distinguish that which, in our heart, is love of their worth, from that which, in our intellect, is appreciation of their poetic ability. With the former, as critic, we have nothing to do. The distinction is one too obvious for comment; and its observation would have spared us much twaddle on the part of the commentators upon "Amir Khan."

We will endeavor to convey, as concisely as possible, some idea of this poem as it exists, not in the fancy of the enthusiastic, but in fact. It includes four hundred and forty lines. The metre is chiefly octo-syllabic. At one point it is varied by a casual introduction of an anapæst in the first and second foot; at another (in a song) by seven stanzas of four lines each, rhyming alternately; the metre anapæstic of four feet alternating with three. The versification is always good, so far as the meagre written rules of our English prosody extend; that is to say, there is seldom a syllable too much or too little; but long and short syllables are placed at random, and a crowd of consonants sometimes renders a line unpronounceable. For example:

> He loved,—and oh, he loved so well
> *That sorrow scarce dared break the spell.*

At times, again, the rhythm lapses, in the most inartistical manner, and evidently without design, from one species to another altogether incongruous; as, for example, in the sixth line of these eight, where the tripping anapæstic stumbles into the demure iambic, recovering itself, even more awkwardly, in the conclusion:

> Bright Star of the Morning! this bosom is cold—
> I was forced from my native shade,
> And I wrapped me around with my mantle's fold,
> A sad, mournful Circassian maid!
> And I then vow'd that rapture should never move
> *This changeless cheek, this rayless eye,*
> And I then vowed to feel neither bliss nor love,
> *But I vowed I would meet thee and die.*

Occasionally the versification rises into melody and even strength; as here—

> 'Twas at the hour when Peris love
> To gaze upon the Heaven above
> Whose portals bright with many a gem
> Are closed—forever closed *on them.*

Upon the whole, however, it is feeble, vacillating, and ineffective; giving token of having been "touched up" by the hand of a friend, from a much worse, into its present condition. Such rhymes as floor and shower—ceased and breast—shade and spread—brow and wo—clear and far—clear and air—morning and dawning—forth and earth—step and deep—Khan and hand—are constantly occurring; and although, certainly, we should not, *as a general rule*, expect better things from a girl of sixteen, we still look in vain, and with something very much akin to a smile, for ought even approaching that "*marvellous ease and grace of versification*" about which Miss Sedgwick, in the benevolence of her heart, discourses.

Nor does the story, to our dispassionate apprehension, appear "beautifully developed." It runs thus:—Amir Khan, Subahdar of Cachemere, weds a Circassian slave who, cold as a statue and as obstinately silent, refuses to return his love. The Subahdar applies to a magician, who gives him

> a pensive flower
> Gathered at midnight's magic hour;

the effect of whose perfume renders him apparently lifeless while still in possession of all his senses. Amreeta, the slave, supposing her lover dead, gives way to clamorous grief, and reveals the secret love which she has long borne her lord, but refused to divulge because a slave. Amir Khan hereupon revives, and all trouble is at an end.

Of course, no one at all read in Eastern fables will be willing to give Miss Davidson credit for *originality* in the conception of this little story; and if she have claim to merit at all, as regards it, that claim must be founded upon the manner of narration. But it will be at once evident that the most naked outline alone can be given in the compass of four hundred and forty lines. The tale is, in sober fact, told very much as any young person might be expected to tell it. The strength of the narrator is wholly laid out upon a description of moonlight (in the usual style) with which the poem commences—upon a second description of moonlight (in precisely the same manner) with which a second division commences—and in a third description of the hall in which the entranced Subahdar reposes. This is all—absolutely all; or at least the rest has the nakedness of mere catalogue. We recognise, throughout, the poetic sentiment, but little—very little—of

poetic *power*. We see occasional gleams of imagination: for example—

> And every crystal cloud of Heaven
> Bowed as it passed the queen of even.....
>
> Amreeta was cold as the marble floor
> That glistens beneath the nightly shower.....
>
> At that calm hour when Peris love
> To gaze upon the Heaven above,
> Whose portals bright with many a gem
> Are closed—forever closed *on them*.....
>
> The Subahdar with noiseless step
> Rushed like the night-breeze o'er the deep.

We look in vain for another instance worth quoting. But were the fancy seen in these examples observable either in the general conduct or in the incidents of the narrative, we should not feel obliged to disagree so unequivocally with that opinion which pronounces this clever little production "*one which would not have done discredit to our most popular poets in the meridian of their fame!*"

"As the work of a girl of sixteen," most assuredly we *do not* think it "*prodigious.*" In regard to it we may repeat what we said of "Lenore,"—that we have seen finer poems in every respect, written by children of more immature age. It is a creditable composition; nothing beyond this. And, in so saying, we shall startle none but the brainless, and the adopters of ready-made ideas. We are convinced that we express the unuttered sentiment of every educated individual who has read the poem. Nor, having given the plain facts of the case, do we feel called upon to proffer any apology for our flat refusal to play ditto either to Miss Sedgwick, to Mr. Irving, or to Mr. Southey.

WILLIAM ELLERY CHANNING

IN speaking of Mr. William Ellery Channing, who has just published a very neat little volume of poems, we feel the necessity of employing the indefinite rather than the definite article. He is *a*, and by no means *the*, William Ellery Channing. He is only *the son* of the great essayist deceased. He is just such a person, in despite of his *clarum et venerabile nomen*, as Pindar would have designated by the significant term τις. It may be said in his favor that nobody ever heard of him. Like an honest woman, he has always succeeded in keeping himself from being made the subject of gossip. His book contains about sixty-three things, which he calls poems, and which he no doubt seriously supposes so to be. They are full of all kinds of mistakes, of which the most important is that of their having been printed at all. They are not precisely English—nor will we insult a great nation by calling them Kickapoo; perhaps they are Channingese. We may convey some general idea of them by two foreign terms not in common use—the Italian *pavoneggiarsi*, "to strut like a peacock," and the German word for "sky-rocketing," *schwarmerei*. They are more preposterous, in a word, than any poems except those of the author of "Sam Patch"; for we presume we are right (are we not?) in taking it for granted that the author of "Sam Patch" is the very worst of all the wretched poets that ever existed upon earth.

In spite, however, of the customary phrase about

a man's "making a fool of himself," we doubt if any one was ever a fool of his own free will and accord. A poet, therefore, should not always be taken too strictly to task. He should be treated with leniency, and, even when damned, should be damned with respect. Nobility of descent, too, should be allowed its privileges not more in social life than in letters. The son of a great author cannot be handled too tenderly by the critical Jack Ketch. Mr. Channing must be hung, that's true. He must be hung *in terrorem*—and for this there is no help under the sun; but then we shall do him all manner of justice, and observe every species of decorum, and be especially careful of his feelings, and hang him gingerly and gracefully, with a silken cord, as the Spaniards hang their grandees of the blue blood, their nobles of the *sangre azula*.

To be serious, then; as we always wish to be if possible. Mr. Channing (whom we suppose to be a *very* young man, since we are precluded from supposing him a *very* old one,) appears to have been inoculated, at the same moment, with *virus* from Tennyson and from Carlyle. And here we do not wish to be misunderstood. For Tennyson, as for a man imbued with the richest and rarest poetic impulses, we have an admiration—a reverence unbounded. His "Morte D'Arthur," his "Locksley Hall," his "Sleeping Beauty," his "Lady of Shalott," his "Lotos Eaters," his "Ænone," and many other poems, are not surpassed, in all that gives to Poetry its distinctive value, by the compositions of any one living or dead. And his leading error—that error which renders him unpopular—a point, to be sure, of no particular importance—that very error, we say, is founded in truth—in a keen perception of the elements of poetic beauty. We allude

to his quaintness—to what the world chooses to term his affectation. No true poet—no critic whose approbation is worth even a copy of the volume we now hold in our hand—will deny that he feels impressed, sometimes even to tears, by many of those very affectations which he is impelled by the prejudice of his education, or by the cant of his reason, to condemn. He should thus be led to examine the extent of the one, and to be wary of the deductions of the other. In fact, the profound intuition of Lord Bacon has supplied, in one of his immortal apothegms, the whole philosophy of the point at issue. "There is no exquisite beauty," he truly says, "without some *strangeness* in its proportions." We maintain, then, that Tennyson errs, not in his occasional quaintness, but in its continual and obtrusive excess. And, in accusing Mr. Channing of having been inoculated with *virus* from Tennyson, we merely mean to say that he has adopted and exaggerated that noble poet's characteristic defect, having mistaken it for his principal merit.

Mr. Tennyson is quaint only; he is never, as some have supposed him, obscure—except, indeed, to the uneducated, whom he does not address. Mr. Carlyle, on the other hand, is obscure only; he is seldom, as some have imagined him, quaint. So far he is right; for although quaintness, employed by a man of judgment and genius, may be made auxiliary to a *poem*, whose true thesis is beauty, and beauty alone, it is grossly, and even ridiculously, out of place in a work of prose. But in his obscurity it is scarcely necessary to say that he is wrong. Either a man intends to be understood, or he does not. If he write a book which he intends *not* to be understood, we shall be very happy indeed not to

understand it; but if he write a book which he means to be understood, and, in this book, be at all possible pains to prevent us from understanding it, we can only say that he is an ass—and this, to be brief, is our private opinion of Mr. Carlyle, which we now take the liberty of making public.

It seems that having deduced, from Tennyson and Carlyle, an opinion of the sublimity of everything odd, and of the profundity of everything meaningless, Mr. Channing has conceived the idea of setting up for himself as a poet of *unusual* depth, and *very* remarkable powers of mind. His airs and graces, in consequence, have a highly picturesque effect, and the Boston critics, who have a notion that poets are porpoises, (for they are always talking about their running in "schools,") cannot make up their minds as to what particular school he must belong. *We* say the Bobby Button school, by all means. He clearly belongs to that. And should nobody ever have heard of the Bobby Button school, that is a point of no material importance. We will answer for it, as it is one of our own. Bobby Button is a gentleman with whom, for a long time, we have had the honor of an intimate acquaintance. His personal appearance is striking. He has quite a big head. His eyes protrude and have all the air of saucers. His chin retreats. His mouth is depressed at the corners. He wears a perpetual frown of contemplation. His words are slow, emphatic, few, and oracular. His "thes," "ands," and "buts," have more meaning than other men's polysyllables. His nods would have put Burleigh's to the blush. His whole aspect, indeed, conveys the idea of a gentleman modest to a fault, and painfully overburthened with intellect. We insist, however, upon calling Mr. Channing's school of

poetry the Bobby Button school, rather because Mr. Channing's poetry is strongly suggestive of Bobby Button, than because Mr. Button himself ever dallied, to any very great extent, with the Muses. With the exception, indeed, of a *very* fine "Sonnet to a Pig"—or rather the fragment of a sonnet, for he proceeded no farther than the words "*O* piggy wiggy," with the *O* italicized for emphasis—with the exception of this, we say, we are not aware of his having produced anything worthy of that stupendous genius which is certainly *in* him, and only wants, like the starling of Sterne, "to get out."

The best passage in the book before us, is to be found at page 121, and we quote it, as a matter of simple justice, in full:

> Dear friend, in this fair atmosphere again,
> Far from the noisy echoes of the main,
> Amid the world-old mountains, and the hills
> From whose strange grouping a fine power distills
> The soothing and the calm, I seek repose,
> The city's noise forgot and hard stern woes.
> As thou once said'st, the rarest sons of earth
> Have in the dust of cities shown their worth,
> Where long collision with the human curse
> Has of great glory been the frequent nurse,
> *And only those who in sad cities dwell*
> *Are of the green trees fully sensible.*
> *To them the silver bells of tinkling streams*
> *Seem brighter than an angel's laugh in dreams.*

The four lines italicized are highly meritorious, and the whole extract is so far decent and intelligible, that we experienced a feeling of surprise upon meeting it amid the doggerel which surrounds it. Not less was our astonishment upon finding, at page 18, a fine thought so well embodied as the following:

> *Or see the early stars, a mild sweet train.*
> *Come out to bury the diurnal sun.*

But, in the way of commendation, we have now done. We have carefully explored the whole volume in vain, for a single additional line worth even the most qualified applause.

The utter *abandon*—the charming *negligé*—the perfect looseness (to use a western phrase) of his rhythm, is one of Mr. C.'s most noticeable, and certainly one of his most refreshing traits. It would be quite a pleasure to hear him read or scan, or to hear anybody else read or scan, such a line as this, at page 3, for example:

Masculine almost though softly carv'd in grace,

where "masculine" has to be read as a trochee, and "almost" as an iambus; or this, at page 8:

That compels me on through wood, and fell, and moor,

where "that compels" has to be pronounced as equivalent to the iambus "me on"; or this, at page 18:

I leave thee, *the* maid spoke to *the* true youth,

where both the "*thes*" demand a strong accent to preserve the iambic rhythm; or this, at page 29:

So in our steps strides truth and honest trust,

where (to say nothing of the grammar, which *may* be Dutch, but is not English) it is quite impossible to get through with the "step strides truth" without dislocating the under jaw; or this, at page 32:

The *se*rene azure *the* keen stars are now;

or this, on the same pag

Some*times* of sorrow, joy, to *thy* Fu*ture;*

or this, at page 56:

Harsh action, even in repose inwardly harsh;

or this, at page 59:

> Provides am*plest* enjoyment. O my brother;

or this, at page 138:

> *Like the swift petrel, mimicking the wave's measure*

about all of which the less we say the better.

At page 96, we read thus:

> Where the untrammelled soul on her wind pinions,
> *Fearlessly sweeping, defies my earthly foes,*
> There, there upon that infinitest sea
> *Lady thy hope, so fair a hope, summons me.*

At page 51, we have it thus:

> The river calmly flows
> Through shining banks, thro' lonely glen
> Where the owl shrieks, tho' ne'er the cheer of men
> Has stirred its mute repose;
> *Still if you should walk there you would go there again.*

At page 136, we read as follows:

> Tune thy clear voice to no funereal song,
> *For O Death stands to welcome thee sure.*

At page 116, he has this:

> ———These graves, you mean;
> Their histo*ry* who knows bet*ter* tha*n* I?
> For in the busy street strikes on my ear
> *Each sound, even inaudible voices*
> Lengthen the long tale my memory tells.

Just below, on the same page, he has

> I see but little difference tru*ly;*

and at page 76 he fairly puts the climax to metrical absurdity in the lines which follow:

> The spirit builds his house in *the* last flowers—
> A beautiful mansion; how the colors live.
> In*tri*cately de*li*cate!

This is to be read, of course, intrikkittly delikkit, and "intrikkittly delikkit" it is —unless, indeed, we are very especially mistaken.

The affectations—the Tennysonisms of Mr. Channing—pervade his book at all points, and are not easily particularized. He employs, for example, the word "delight" for "delighted"; as at page 2:

> Delight to trace the mountain-brook's descent.

He uses, also, all the prepositions in a different sense from the rabble. If, for instance, he was called upon to say "on," he wouldn't say it by any means, but he'd say "off," and endeavor to make it answer the purpose. For "to," in the same manner, he says "from"; for "with," "of," and so on: at page 2, for example:

> Nor less in winter, mid the glittering banks
> Heaped *of* unspotted snow, the maiden roved.

For "serene," he says "serene"; as at page 4:

> The influences of this serene isle.

For "subdued," he says "*sub*dued": as at page 16:

> So full of thought, so *sub*dued to bright fears.

By the way, what kind of fears *are* bright?

For "eternal," he says "eterne": as at page 30:

> Has risen, *and* an eterne sun now paints.

For "friendless," he substitutes "friend*less*"; as at page 31:

> Are drawn in other figures. Not friend*less*.

To "future," he prefers "fu*ture*": as at page 32:

> Sometime of sorrow. Joy to thy fu*ture*.

To "azure, in the same way, he prefers "a*zure*": as at page 46:

Ye stand each separate in the a*zure*.

In place of "unheard," he writes "*un*heard": as thus, at page 47:

Or think, tho' *un*heard, that your sphere is dumb.

In place of "perchance," he writes "*per*chance": as at page 71:

When *per*chance sorrow with her icy smile.

Instead of "more infinite," he writes "infin*ite*r," with an accent on the "nit," as thus, at page 100:

Hope's child, I summon infin*ite*r powers.

And here we might as well ask Mr. Channing, in passing, what idea he attaches to infinity, and whether he really thinks that he is at liberty to subject the adjective "infinite" to degrees of comparison. Some of these days we shall hear, no doubt, of "eternal, eternaler, and eternalest."

Our author is quite enamoured of the word "sumptuous," and talks about "sumptuous trees" and "sumptuous girls," with no other object, we think, than to employ the epithet at all hazards and upon all occasions. He seems unconscious that it means nothing more than expensive, or costly; and we are not quite sure that either trees or girls are, in America, either the one or the other.

For "loved" Mr. C. prefers to say "was loving," and takes great pleasure in the law phrase "the same." Both peculiarities are exemplified at page 20, where he says:

The maid was loving this enamoured same.

He is fond also, of inversions and contractions, and

employs them in a very singular manner. At page 15 he has:

> Now may I thee describe a Paradise

At page 86 he says:

> Thou lazy river, flowing neither way
> Me figurest and yet thy banks seem gay.

At page 143 he writes:

> Men change that Heaven above not more;

meaning that men change so much that Heaven above does not change more. At page 150 he says:

> But so much soul hast thou within thy form
> Than luscious summer days thou art the more

by which he would imply that the lady has so much soul within her form that she is more luscious than luscious summer days.

Were we to quote specimens under the general head of "utter and irredeemable nonsense," we should quote nine-tenths of the book. Such nonsense, we mean, as the following, from page 11:

> I hear thy solemn anthem fall,
> Of richest song upon my ear,
> That clothes thee in thy golden pall
> As this wide sun flows on the mere.

Now let us translate this: He hears (Mr. Channing,) a solemn anthem, of richest song, fall upon his ear, and this anthem clothes the individual who sings it in that individual's golden pall, in the same manner that, or at the time when, the wide sun flows on the mere—which is all very delightful, no doubt.

At page 37, he informs us that,

——It is not living,
To a soul believing,
To change each noble joy,
Which our strength employs,
For a state half rotten
And a life of toys,

And that it is

Better to be forgotten
Than lose equipoise.

And we dare say it is, if one could only understand what kind of equipoise is intended. It is better to be forgotten, for instance, than to lose one's equipoise on the top of a shot tower.

Occupying the whole of page 88, he has the six lines which follow, and we will present any one (the author not excepted,) with a copy of the volume, if any one will tell us what they are all about:

He came and waved a little silver wand,
He dropped the veil that hid a statue fair,
He drew a circle with that pearly hand,
His grace confin'd that beauty in the air,
Those limbs so gentle now at rest from flight,
Those quiet eyes now musing on the night.

At page 102, he has the following:—

Dry leaves with yellow ferns, they are
Fit wreath of Autumn, while a star
Still, bright, and pure, our frosty air
Shivers in twinkling points
Of thin celestial hair
And thus one side of Heaven anoints.

This we think we can explain. Let us see. Dry leaves, mixed with yellow ferns, are a wreath not for autumn at the time when our frosty air shivers

a still, bright, and pure star with twinkling points of thin celestial hair, and with this hair, or hair plaster, anoints one side of the sky. Yes—this is it—no doubt.

At page 123, we have these lines:

> My sweet girl is lying still
> In her lovely atmosphere;
> The gentle hopes her blue veins fill
> With pure silver warm and clear.
>
> O see her hair, O mark her breast!
> Would it not, *O!* comfort thee,
> If thou couldst nightly go to rest
> By that virgin chastity?

Yes; we think, upon the whole, it would. The eight lines are entitled a "Song," and we should like very much to hear Mr. Channing sing it.

Pages 36, 37, 38, 39, 40, and 41, are filled with short "Thoughts" in what Mr. C. supposes to be the manner of Jean Paul. One of them runs thus:

> How shall I live? In earnestness.
> What shall I do? Work earnestly.
> What shall I give? A willingness.
> What shall I gain? Tranquility.
> But do you mean a quietness
> In which I act and no man bless?
> Flash out in action infinite and free,
> Action conjoined with deep tranquility,
> Resting upon the soul's true utterance,
> And life shall flow as merry as a dance.

All our readers will be happy to hear, we are sure, that Mr. C. is going "to flash out." Elsewhere at page 97, he expresses very similar sentiments:

> My empire is myself and I dyfy
> The external; yes, I rule the whole or die.

It will be observed here, that Mr. Channing's empire is himself, (a small kingdom, however,) that he intends to defy "the external," whatever that is—perhaps he means the infernals—and that, in short, he is going to rule the whole or die; all which is very proper, indeed, and nothing more than we have to expect from Mr. C.

Again, at page 146, he is rather fierce than otherwise. He says:

> We surely were not meant to ride the sea,
> Skimming the wave in that so prisoned small,
> Reposing our infinite faculties utterly.
> Boom like a roaring sunlit waterfall.
> Humming to infinite abysms: speak loud, speak free!

Here Mr. Channing not only intends to "speak loud and free" himself, but advises every body else to do likewise. For his own part, he says, he is going to "*boom*"—"to hum and to boom"—to "hum like a roaring waterfall," and "boom to an infinite abysm." What, in the name of Belzebub, *is* to become of us all?

At page 39, while indulging in similar bursts of fervor and of indignation, he says:

> Thou meetest a common man
> With a delusive show of *can*,

and this passage we quote by way of instancing what we consider the only misprint in the book. Mr. Channing could never have meant to say:

> Thou meetest a common man
> With a delusive show of *can;*

for what *is* a delusive show of *can*? No doubt it should have been,

> Thou meetest a little pup
> With a delusive show of tin-cup.

A can, we believe, is a tin-cup, and the cup must have been tied to the tail of the pup. Boys *will* do such tricks, and there is no earthly way of preventing them, we believe, short of cutting off their heads —or the tails of the pups.

And this remarkable little volume is, after all, by William Ellery Channing. A great name it has been said, is, in many cases, a great misfortune. We hear daily complaints from the George Washington Dixons, the Socrates Smiths, and the Napoleon Buonaparte Joneses, about the inconsiderate ambition of their parents and sponsors. By inducing invidious comparison, these *prænomina* get their bearers (so they say) into every variety of scrape. If George Washington Dixon, for example, does not think proper, upon compulsion, to distinguish himself as a patriot, he is considered a very singular man; and Socrates Smith is never brought up before his honor the Mayor without receiving a double allowance of thirty days; while his honor the Mayor can assign no sounder reason for his severity, than that better things than getting toddied are to be expected of Socrates. Napoleon Buonaparte Jones, on the other hand, to say nothing of being called Nota Bene Jones by all his acquaintance, is cowskinned, with perfect regularity, five times a month, merely because people *will* feel it a point of honor to cowskin a Napoleon Buonaparte.

And yet these gentlemen—the Smiths and the Joneses—are wrong *in toto*—as the Smiths and the Joneses invariably are. They are wrong, we say, in accusing their parents and sponsors. They err in attributing their misfortunes and persecutions to the *prænomina*—to the names assigned them at the baptismal font. Mr. Socrates Smith does not receive his double quantum of thirty days because

he is called Socrates, but because he is called Socrates *Smith*. Mr. Napoleon Buonaparte Jones is not in the weekly receipt of a flogging on account of being Mr. Napoleon Buonaparte, but simply on account of being Mr. Napoleon Buonaparte *Jones*. Here, indeed, is a clear distinction. It is the surname which is to blame, after all. Mr. Smith must drop the Smith. Mr. Jones should discard the Jones. No one would ever think of taking Socrates—Socrates solely—to the watchhouse; and there is not a bully living who would venture to cowskin Napoleon Buonaparte *per se*. And the reason is plain. With nine individuals out of ten, as the world is at present happily constituted, Mr. Socrates (without the Smith) would be taken for the veritable philosopher of whom we have heard so much, and Mr. Napoleon Buonaparte (without the Jones) would be received implicitly as the hero of Austerlitz. And should Mr. Napoleon Buonaparte (without the Jones) give an opinion upon military strategy, it would be heard with the profoundest respect. And should Mr. Socrates (without the Smith) deliver a lecture or write a book, what critic so bold as not to pronounce it more luminous than the logic of Emerson, and more profound than the Orphicism of Alcott. In fact, both Mr. Smith and Mr. Jones, in the case we have imagined, would derive through their own ingenuity, a very material advantage. But no such ingenuity has been needed in the case of Mr. William Ellery Channing, who has been befriended by Fate, or the foresight of his sponsors, and who has *no* Jones or Smith at the end of his name.

And here, too, a question occurs. There are many people in the world silly enough to be deceived by appearances. There are individuals so crude

in intellect—so *green*, (if we may be permitted to employ a word which answers our purpose much better than any other in the language,) so green, we say, as to imagine, in the absence of any indication to the contrary, that a volume bearing upon its title-page the name of William Ellery Channing, must necessarily be the posthumous work of that truly illustrious author, the *sole* William Ellery Channing of whom any body in the world ever heard. There are a vast number of uninformed young persons prowling about our book-shops, who will be raw enough to buy, and even to read half through this pretty little book, (God preserve and forgive them!) mistaking it for the composition of another. But what then? Are not books made, as well as razors, to sell? The poet's name *is* William Ellery Channing—is it *not?* And if a man has not a right to the use of his own name, to the use of what has he a right? And could the poet have reconciled it to his conscience to have injured the sale of his own volume by any uncalled-for announcement upon the title-page, or in a preface, to the effect that he is not his father, but only his father's very intelligent son? To put the case more clearly by reference to our old friends, Mr. Smith and Mr. Jones. Is either Mr. Smith, when mistaken for Socrates, or Mr. Jones, when accosted as Napoleon, bound, by any conceivable species of honor, to inform the whole world—the one, that he is not Socrates, but only Socrates Smith; the other, that he is by no means Napoleon Buonaparte, but only Napoleon Buonaparte Jones?

WILLIAM WALLACE

AMONG our men of genius whom, because they *are* men of genius, we neglect, let me not fail to mention WILLIAM WALLACE, of Kentucky. Had Mr. W. been born under the wings of that ineffable buzzard, "The North American Review," his unusual merits would long ago have been blazoned to the world—as the far inferior merits of Sprague, Dana, and others of like calibre, have already been blazoned. Neither of these gentlemen has written a poem worthy to be compared with "The Chaunt of a Soul," published in "The Union Magazine" for November, 1848. It is a noble composition throughout—imaginative, eloquent, full of dignity, and well sustained. It abounds in detached images of high merit—for example:

> Your early splendor's gone
> Like stars into a cloud withdrawn—
> Like music laid asleep
> In dried up fountains.....

> Enough, I *am*, and shall not choose to die.
> No matter *what* our future Fate may be,
> To live, is in itself a majesty.....

> And Truth, arising from yon deep,
> Is plain *as a white statue on a tall, dark steep*...

> ————Then
> The Earth and Heaven were fair,
> While only less than Gods seemed all my fellow men.
> Oh, the delight—the gladness—
> *The sense, yet love, of madness*—

The glorious choral exultations—
The far-off sounding of the banded nations—
The wings of angels in melodious sweeps
Upon the mountain's hazy steeps—
The very dead astir within their coffined deeps—
The dreamy veil that wrapt the star and sod—
A swathe of purple, gold, and amethyst—
And, *luminous behind the billowing mist*
Something that looked to my young eyes like God.

I admit that the defect charged, by an envious critic, upon Bayard Taylor—the sin of excessive rhetoricianism—*is*, in some measure, chargeable to Wallace. He, now and then, permits enthusiasm to hurry him into bombast; but at this point he is rapidly improving; and, if not disheartened by the cowardly neglect of those who *dare* not praise a poetical aspirant *with* genius and *without* influence, will soon rank as one of the very noblest of American poets. In fact, he *is* so *now*.

ESTELLE ANNA LEWIS

THE maiden name of MRS. LEWIS was Robinson. She is a native of Baltimore. Her family is one of the best in America. Her father was a distinguished Cuban of English and Spanish parentage, wealthy, influential, and of highly cultivated mind:—from him, perhaps, Mrs. Lewis has inherited the melancholy temperament which so obviously predominates in her writings. Between the death of her father and her present comfortable circumstances, she has undergone many romantic and striking vicissitudes of fortune, which, of course, have not failed to enlarge her knowledge of human nature, and to develop the poetical germ which became manifest in her earliest infancy.

Mrs. Lewis is, perhaps, the best educated, if not the most accomplished of American authoresses—using the word "accomplished" in the ordinary acceptation of that term. She is not only cultivated as respects the usual ornamental acquirements of her sex, but excels as a modern linguist, and very especially as a classical scholar; while her scientific acquisitions are of no common order. Her occasional translations from the more difficult portions of Virgil have been pronounced, by our first Professors, the best of the kind yet accomplished—a commendation which only a thorough classicist can appreciate in its full extent. Her rudimental education was received, in part, at Mrs. Willard's celebrated Academy at Troy; but she is an incessant and very ambitious student, and, in this sense, the

more important part of her education may be said to have been self-attained.

In character, Mrs. Lewis is everything which can be thought desirable in woman—generous, sensitive, impulsive; enthusiastic in her admiration of Beauty and Virtue, but ardent in her scorn of wrong. The predominant trait of her disposition, as before hinted, is a certain romantic sensibility, bordering upon melancholy, or even gloom. In person, she is distinguished by the grace and dignity of her form, and the nobility of her manner. She has auburn hair, naturally curling, and expressive eyes of dark hazel. Her portrait, by Elliot, which has attracted much attention, is most assuredly no flattering likeness, although admirable as a work of art, and conveying a forcible idea of its accomplished original, so far as regards the *tout ensemble*.

At an early age Miss Robinson was allied in marriage to Mr. S. D. Lewis, attorney and counsellor at law; and soon afterwards they took up their residence in Brooklyn, where they have ever since continued to reside—Mr. Lewis absorbed in the labors of his profession, as she in the pleasurable occupations connected with Literature and Art.

Her earliest efforts were made in "The Family Magazine," edited by the well-known Solomon Southwick, of Albany. Subsequently she wrote much for various periodicals—in chief part for "The Democratic Review"; but her first appearance before the public in volume-form, was in the "Records of the Heart," issued by the Appleton's in 1844. The leading poems in this, are "Florence," "Zenel," "Melpomene," "Laone," "The Last Hour of Sappho," and "The Bride of Guayaquil"—all long and finished compositions. "Florence" is, perhaps, the best of the series, upon the whole—

although all breathe the true poetical spirit. It is a tale of passion and wild romance, vivid, forcible, and artistical. But a faint idea, of course, can be given of such a poem by an extract; but we cannot refrain from quoting two brief passages as characteristic of the general manner and tone:

> Morn is abroad; the sun is up;
> The dew fills high each lily's cup;
> Ten thousand flowerets springing there
> Diffuse their incense through the air,
> And smiling hail the morning beam:
> The fawns plunge panting in the stream,
> Or through the vale with light foot spring:
> Insect and bird are on the wing,
> And all is bright, as when in May
> Young Nature holds a holiday.

Again:

> The waves are smooth, the wind is calm;
> Onward the golden stream is gliding
> Amid the myrtle and the palm
> And ilices its margin hiding.
> Now sweeps it o'er the jutting shoals
> In murmurs, like despairing souls,
> Now deeply, softly, flows along,
> Like ancient minstrel's warbling song;
> Then slowly, darkly, thoughtfully,
> Loses itself in the mighty sea.

Among the minor poems in this collection is "The Forsaken," so widely known and so universally admired. The popular as well as the critical voice, ranks it as the most beautiful ballad of its kind ever written.

We have read this little Poem more than twenty times, and always with increasing admiration. *It is inexpressibly beautiful.* No one of real feeling can peruse it without a strong inclination to tears.

Its irresistible charm is its absolute truth—the unaffected naturalness of its thought. The sentiment which forms the basis of the composition, is, perhaps, at once the most universal and the most passionate of sentiments. No human being exists, over the age of fifteen, who has not, in his heart of hearts, a ready echo for all there so pathetically expressed. The essential poetry of the ideas would only be impaired by "foreign ornament." This is a case in which we should be repelled by the mere conventionalities of the Muse. We demand, for such thoughts, the most rigorous simplicity at all points. It will be observed that, strictly speaking, there is not an attempt at "imagery" in the whole poem. All is direct, terse, penetrating. In a word, nothing could be better done. The versification, while in full keeping with the general character of simplicity, has, in certain passages, a vigorous, trenchant euphony which would confer honor on the most accomplished masters of the art. We refer, especially to the lines:

> And follow me to my long home
> *Solemn and slow.*

And the quatrain:

> Could I but know when I am sleeping
> *Low in the ground,*
> One faithful heart would there be keeping
> *Watch all night round.*

The initial trochee here, in each instance, substituted for the iambus, produces, so naturally as to seem accidental, a very effective echo of sound to sense. The thought included in the line "And *light* the tomb," should be dwelt upon to be appreciated in its full extent of beauty; and the verses

which I have italicized in the last stanza, are poetry —poetry in the purest sense of that much misused word. They have power—indisputable power; making us thrill with a sense of their weird magnificence as we read them.

After the publication of the "Records," Mrs. Lewis contributed more continuously to the periodicals of the day—her writings appearing chiefly in the "American Review," and the "Democratic Review," and "Graham's Magazine." In the autumn of 1848, Mr. G. P. Putnam published, in exquisite style, her "Child of the Sea, and Other Poems"—a volume which at once placed its fair authoress in the first rank of American authors. The composition which gives title to this collection is a tale of sea-adventure—of crime, passion, love and revenge—resembling, in all the nobler poetic elements, the "Corsair" of Lord Byron—from which, however, it widely differs in plot, conduct, manner, and expression. The opening lines not only give a general summary of the design, but serve well to exemplify the ruling merits of the composition:—

Where blooms the myrtle and the olive flings
Its aromatic breath upon the air;
Where the sad bird of Night forever sings
Meet anthems for the children of Despair,
Who, silently, with wild dishevelled hair,
Stray through those valleys of perpetual bloom;
Where hideous War and Murder from their lair
Stalk forth in awful and terrific gloom
Rapine and Vice disport on Glory's gilded tomb:

My fancy pensive pictures youthful Love,
Ill-starred yet trustful, truthful and sublime
As ever angels chronicled above:—
The sorrowings of Beauty in her prime;

> Virtue's reward; the punishment of Crime;
> The dark, inscrutable decrees of Fate;
> Despair untold before in prose or rhyme;
> The wrong, the agony, the sleepless hate
> That mad the soul and make the bosom desolate.

One of the most distinguishing merits of the "Child of the Sea," is the admirable conduct of its narrative—in which every incident has its proper position—where nothing is inconsequent or incoherent—and where, above all, the rich and vivid interest is never, for a single moment, permitted to flag. How few, even of the most accomplished and skilful of poets, are successful in the management of a *story*, when that story has to be told in verse. The difficulty is easily analyzed. In all mere narrations there are particulars of the dullest prose, which are inevitable and indispensable, but which serve no other purpose than to bind together the true interest of the incidents—in a word, *explanatory* passages, which are yet to be "so done into verse" as not to *let down* the imagination from its pride of place. Absolutely to poetize these explanatory passages is beyond the reach of art, for prose, and that of the flattest kind, is their essentiality; but the *skill* of the artist should be sufficient to gloss them over so as to *seem* poetry amid the poetry by which they are surrounded. For this end a very consummate art is demanded. Here the tricks of phraseology—quaintnesses—and rhythmical effects, come opportunely into play. Of the species of skill required, Moore, in his "Alciphron," has given us, upon the whole, the happiest exemplification; but Mrs. Lewis has very admirably succeeded in her "Child of the Sea." I am strongly tempted, by way of showing what I mean, to give here a digest of her narrative, with comments—

but this would be doing the author injustice, in anticipating the interest of her work.

The poem, although widely differing in subject from any of Mrs. Lewis' prior compositions, and far superior to any of them in general vigor, artistic skill, and assured certainty of purpose, is nevertheless easily recognisable as the production of the same mind which originated "Florence" and "The Forsaken." We perceive, throughout, the same passion, the same enthusiasm, and the same seemingly reckless *abandon* of thought and manner which I have already mentioned as characterizing the writer. I should have spoken also, of a fastidious yet most sensitive and almost voluptuous sense of Beauty. These are the *general* traits of "The Child of the Sea"; but undoubtedly the chief value of the poem, to ordinary readers, will be found to lie in the aggregation of its imaginative passages—its quotable points. I give a few of these at random:—the description of sunset upon the Bay of Gibraltar will compare favorably with anything of a similar character ever written:

> Fresh blows the breeze on Tarick's *burnished* bay;
> The *silent* sea-mews bend them through the spray:
> *The Beauty-freighted barges bound afar*
> *To the soft music of the gay guitar.*

I quote further:

> ——the oblivious world of sleep—
> That rayless realm where Fancy never beams—
> *That Nothingness beyond the Land of Dreams. . . .*
>
> Folded his arms across his sable vest,
> *As if to keep the heart within his breast.*
> ——————he lingers by the streams,
> Pondering on incommunicable themes. . . .

Nor notes the fawn that tamely by him glides
The violets lifting up their azure eyes
Like timid virgins whom Love's steps surprise. . . .

And all is hushed—so still—so silent there
That one might hear an angel wing the air. . . .

Adown the groves and dewy vales afar
Tinkles the serenader's soft guitar. . . .

——her tender cares,
Her solemn sighs, her silent streaming tears,
Her more than woman's soft solicitude
To soothe his spirit in its frantic mood. . . .

Now by the crags—then by each pendant bough
Steadies his step adown the mountain's brow. . . .

Sinks on his crimson couch, so long unsought,
And floats along the phantom stream of thought. . . .

Ah, no! for there are times when the sick soul
Lies calm amid the storms that round it roll,
Indifferent to Fate or to what haven
By the terrific tempest it is driven. . . .

The Dahlias, *leaning from the golden vase,*
Peer pensively upon her pallid face,
While the sweet songster o'er the oaken door
Looks through his grate and warbles "weep no more!". . .

——lovely in her misery,
As jewel sparkling up through the dark sea. . . .

Where hung the fiery moon and stars of blood,
And phantom ships rolled on the rolling flood. . . .

My mind by grief was ripened ere its time,
And knowledge came spontaneous as a chime
That flows into the soul, unbid, unsought;
On Earth and Air and Heaven I fed my thought—
On Ocean's teachings—*Ætna's lava tears—*
Ruins and wrecks and nameless sepulchres. . . .

Each morning brought to them untasted bliss.
No pangs—no sorrows came with varying years—
No cold distrust—no faithlessness—no tears—. . .
But hand in hand as Eve and Adam trod
Eden, they walked beneath the smile of God.

It will be understood, of course, that we quote these brief passages by no means as *the best*, or even as particularly excelling the rest of the poem, on an averaged estimate of merit, but simply with a view of exemplifying some of the author's more obvious traits—those, especially, of vigorous rhythm, and forcible expression. In no case can the loftier qualities of a truly great poem be conveyed through the citation of its component portions, in detail, even when long extracts are given—how much less, then, by such mere *points* as we have selected.

"The Broken Heart" (included with "The Child of the Sea") is even more characteristic of Mrs. Lewis than that very remarkable poem. It is more enthusiastic, more glowing, more passionate, and perhaps more abundant in that peculiar spirit of *abandon* which has rendered Mrs. Maria Brooks' "Zophiel" so great a favorite with the critics. "The Child of the Sea" is, of course, by far the more elaborate and more artistic composition, and excels "The Broken Heart" in most of those high qualities which immortalize a work of art. Its narrative, also, is more ably conducted and more replete with incident—but to the delicate fancy or the bold imagination of a poet, there is an inexpressible charm in the latter.

The minor poems embraced in the volume published by Mr. Putnam, evince a very decided advance in *skill* made by their author since the issue of the "Records of the Heart." A nobler poem than the "La Vega" could not be easily pointed out. Its

fierce energy of expression will arrest attention very especially—but its general glow and vigor have rarely been equalled.

Among the author's less elaborate compositions, however, "The Angel's Visit," written since the publication of her "Child of the Sea," is, perhaps, upon the whole, the best—although "The Forsaken" and "La Vega" are scarcely, if at all, inferior.

In summing up the autorial merits of Mrs. Lewis, all critical opinion must agree in assigning her a high, if not the very highest rank among the poetesses of her land. Her artistic ability is unusual; her command of language great; her acquirements numerous and thorough; her range of incident wide; her invention, generally, vigorous; her fancy exuberant; and her imagination—that primary and most indispensable of all poetic requisites—richer, perhaps, than any of her female contemporaries. But as yet—her friends sincerely believe—she has given merely an earnest of her powers.

JOEL T. HEADLEY*

THE REVEREND MR. HEADLEY—(why *will* he not put his full title in his title-pages?) has in his "Sacred Mountains" been reversing the facts of the old fable about the mountains that brought forth the mouse—*parturiunt montes nascetur ridiculus mus*—for in this instance it appears to be the mouse—the little *ridiculus mus*—that has been bringing forth the "Mountains," and a great litter of them, too. The epithet, funny, however, is perhaps the only one which can be considered as thoroughly applicable to the book. We say that a book is a "funny" book, and nothing else, when it spreads over two hundred pages an amount of matter which could be conveniently presented in twenty of a magazine: that a book is a "funny" book—"only this and nothing more"—when it is written in that kind of phraseology, in which John Philpot Curran, when drunk, would have made a speech in at a public dinner: and, moreover, we do say, emphatically, that a book is a "funny" book, and nothing but a funny book, whenever it happens to be penned by Mr. Headley.

We should like to give some account of "The Sacred Mountains," if the thing were only possible —but we cannot conceive that it is. Mr. Headley belongs to that numerous class of authors, who must be read to be understood, and who, for that reason,

* The Sacred Mountains: By J. T. Headley,—Author of "Napoleon and his Marshals," "Washington and his Generals, etc."

very seldom are as thoroughly comprehended as they should be. Let us endeavor, however, to give some general idea of the work. "The design," says the author, in his preface, "is to render more familiar and life-like, some of the scenes of the Bible." Here, in the very first sentence of his preface, we suspect the Reverend Mr. Headley of fibbing: for his design, as it appears to ordinary apprehension, is merely that of making a little money by selling a little book.

The mountains described are Ararat, Moriah, Sinai, Hor, Pisgah, Horeb, Carmel, Lebanon, Zion, Tabor, Olivet, and Calvary. Taking up these, one by one, the author proceeds in his own very peculiar way, to *elocutionize* about them: we really do not know how else to express what it is that Mr. Headley does with these eminences. Perhaps if we were to say that he stood up before the reader and "made a speech" about them, one after the other, we should come still nearer the truth. By way of carrying out his design, as announced in the preface, that of rendering "more familiar and life-like some of the scenes" and so-forth, he tells not only how each mountain is, and was, but how it might have been and ought to be in his own opinion. To hear him talk, anybody would suppose that he had been at the laying of the corner-stone of Solomon's Temple—to say nothing of being born and brought up in the ark with Noah, and hail-fellow-well-met, with every one of the beasts that went into it. If any person really desires to know how and why it was that the deluge took place—but especially *how*—if any person wishes to get minute and accurate information on the topic—let him read "The Sacred Mountains"—let him only listen to the Reverend Mr. Headley. He explains to us

precisely how it all took place—what Noah said, and thought, while the ark was building, and what the people, who saw him building the ark, said and thought about his undertaking such a work; and how the beasts, birds, and fishes looked, as they came in arm in arm; and what the dove did, and what the raven did not—in short, all the rest of it: nothing could be more beautifully posted up. What *can* Mr. Headley mean, at page 17, by the remark that "there is no one who does not lament that there is not a fuller antediluvian history?" We are quite sure that nothing that ever happened before the flood, has been omitted in the scrupulous researches of the author of "The Sacred Mountains."

He might, perhaps, wrap up the fruits of these researches in rather better English than that which he employs:

> Yet *still* the water rose around them till all through the valleys nothing but little black islands of human beings *were* seen on the surface . . . The more fixed the irrevocable decree, *the heavier* he leaned on the Omnipotent arm . . . And lo! a solitary cloud comes drifting along the morning sky and *catches* against the top of the mountain . . . At length emboldened by their own numbers they *assembled* tumultuously *together* . . . Aaron never appears *so perfect* a character as Moses . . . As he advanced from rock to rock the sobbing of the multitude that *followed after*, tore his heart-strings . . . Friends were *following after* whose sick Christ had healed . . . The steady mountain threatened *to lift* from its base and be carried away . . . Sometimes God's hatred of sin, sometimes his care for his children, sometimes the discipline of his church, *were* the motives . . . Surely it was his mighty hand that *laid* on that trembling tottering mountain, &c., &c., &c.

These things are not exactly as we could wish them, perhaps:—but that a gentleman should

know so much about Noah's ark and know anything about anything else, is scarcely to be expected. We have no right to require English grammar and accurate information about Moses and Aaron at the hands of one and the same author. For our parts, now we come to think of it, if we only understood as much about Mount Sinai and other matters as Mr. Headley does, we should make a point of always writing bad English upon principle, whether we knew better or not.

It may well be made a question moreover, how far a man of genius is justified in discussing topics so serious as those handled by Mr. Headley, in any ordinary kind of *style*. One should not talk about Scriptural subjects as one would talk about the rise and fall of stocks or the proceedings of Congress. Mr. Headley has seemed to feel this and has therefore elevated his manner—a little. For example:

> The fields were smiling in verdure before his eyes; the perfumed breezes *floated by* . . . The sun is *sailing* over the encampment. . . That cloud was God's pavilion; the thunder was its sentinels; and the lightning the lances' points as they moved round the sacred trust . . . And how could he part with his children whom he had *borne on his brave heart* for more than forty years? . . . Thus everything conspired to render Zion the spell-word of the nation and on its summit the *heart of Israel seemed to lie and throb* . . . The sun died in the heavens; *an earthquake thundered* on to complete the dismay, &c., &c.

Here no one can fail to perceive the beauty (in an antediluvian, or at least in a Pickwickian sense) of these expressions in general, about the floating of the breeze, the sailing of the sun, the thundering of the earthquake and the throbbing of the heart as it lay on the top of the mountain.

The true artist, however, always rises as he pro-

ceeds, and in his last page or so brings all his elocution to a climax. Only hear Mr. Headley's *finale*. He has been describing the crucifixion and now soars into the sublime:

How Heaven regarded this disaster, and the Universe felt at the sight, I cannot tell. I know not but tears fell like rain-drops from angelic eyes when they saw Christ spit upon and struck. I know not but there was silence on high for *more* than "half an hour" when the scene of the crucifixion was transpiring,—[a scene, as well as an event, always "transpires" with Mr. Headley]—a silence unbroken save by the solitary sound of some harp-string on which unconsciously fell the agitated, trembling fingers of a seraph. I know not but all the radiant ranks on high, and even Gabriel himself, turned with the deepest solicitude to the Father's face, to see if he was calm and untroubled amid it all. I know not but his composed brow and serene majesty were all that restrained Heaven from one universal shriek of horror when they heard groans on Calvary—*dying* groans. I know not but they thought God had given his glory to another, but one thing I *do* know, [Ah, there *is* really one thing Mr. Headley knows!]—that when they saw through the vast design, comprehended the stupendous scene, the hills of God shook to a shout that never before rung over their bright tops, and the crystal sea trembled to a song that had never before stirred its bright depths, and the "Glory to God in the Highest," was a sevenfold chorus of hallelujahs and harping symphonies.

Here we have direct evidence of Mr. Headley's accuracy not less than of his eloquence. "I know not but that" one is as vast as the other. The one thing that he does know he knows to perfection:—he knows not only what the chorus was (it was one of "hallelujahs and harping symphonies") but also how much of it there was—it was a "sevenfold chorus." Mr. Headley is a mathematical man. Moreover he is a modest man, for he confesses (no doubt with tears in his eyes) that really there is

one thing that he does not know. "How Heaven regarded this disaster, and the Universe felt at the sight, I cannot tell." Only think of that! *I* cannot!—*I*, Headley, really cannot tell how the Universe "felt" once upon a time! This is downright bashfulness on the part of Mr. Headley. He *could* tell if he would only try. Why did he not inquire? Had he demanded of the Universe how it felt, can any one doubt that the answer would have been—"Pretty well, I thank you, my dear Headley; how do you feel yourself?"

"Quack" is a word that sounds well only in the mouth of a duck; and upon our honor we feel a scruple in using it:—nevertheless the truth should be told; and the simple fact is, that the author of the "Sacred Mountains" is the Autocrat of all the Quacks. In saying this, we beg not to be misunderstood. We mean no disparagement to Mr. Headley. We admire that gentleman as much as any individual ever did except that gentleman himself. He looks remarkably well at all points—although perhaps best, EXAS—at a distance—as the lying Pindar says he saw Archilochus, who died ages before the vagabond was born:—the reader will excuse the digression; but talking of one great man is very apt to put us in mind of another. We were saying—were we not?—that Mr. Headley is by no means to be sneered at as a quack. This might be justifiable, indeed, were he only a quack in a small way—a quack doing business by retail. But the wholesale dealer is entitled to respect. Besides, the Reverend author of "Napoleon and his Marshals" was a quack to some purpose. He knows what he is about. We like perfection wherever we see it. We readily forgive a man for being a fool if he only be a *perfect* fool—and this is a particu-

lar in which we cannot put our hands upon our hearts and say that Mr. Headley is deficient. He acts upon the principle that if a thing is worth doing at all it is worth doing well:—and the thing that he "does" especially well is the public.

GEORGE P. MORRIS

THERE are few cases in which mere popularity should be considered a proper test of merit; but the case of song-writing is, I think, one of the few. In speaking of song-writing, I mean, of course, the composition of brief poems with an eye to their adaptation for music in the vulgar sense. In this ultimate destination of the song proper, lies its essence—its genius. It is the strict reference to music—it is the dependence upon modulated expression—which gives to this branch of letters a character altogether *unique*, and separates it, in great measure and in a manner not sufficiently considered, from ordinary literature; rendering it independent of merely ordinary proprieties; allowing it, and in fact demanding for it, a wide latitude of Law; absolutely insisting upon a certain wild license and *indefinitiveness*—an indefinitiveness recognised by every musician who is not a mere fiddler, as an important point in the philosophy of his science—as the *soul*, indeed, of the sensations derivable from its practice—sensations which bewilder while they enthral—and which would *not* so enthral if they did not so bewilder.

The sentiments deducible from the conception of sweet sound simply, are out of the reach of analysis—although referable, possibly, in their last result, to that merely mathematical recognition of *equality* which seems to be *the root of all Beauty*. Our impressions of harmony and melody in conjunction, are

more readily analyzed; but one thing is certain—that the *sentimental* pleasure derivable from music, is nearly in the ratio of its indefinitiveness. Give to music any undue *decision*—imbue it with any very *determinate* tone—and you deprive it at once, of its ethereal, its ideal, and, I sincerely believe, of its intrinsic and essential character. You dispel its dream-like luxury:—you dissolve the atmosphere of the mystic in which its whole nature is bound up:—you exhaust it of its breath of fäery. It then becomes a tangible and easily appreciable thing—a conception of the earth, earthy. It will not, to be sure, lose *all* its power to please, but all that I consider the *distinctiveness* of that power. And to the *over*-cultivated talent, or to the unimaginative apprehension, this deprivation of its most delicate *nare* will be, not unfrequently, a recommendation. A *determinateness* of expression is sought—and sometimes by composers who should know better—is sought as a beauty, rather than rejected as a blemish. Thus we have, even from high authorities, attempts at absolute *imitation* in musical sounds. Who can forget, or cease to regret, the many errors of this kind into which some great minds have fallen, simply through over-estimating the triumphs of *skill*. Who can help lamenting the Battles of Pragues? What man of taste is not ready to laugh, or to weep, over their "guns, drums, trumpets, blunderbusses and thunder?" "Vocal music," says L'Abbaté Gravina, "ought to imitate the natural language of the human feelings and passions, rather than the warbling of Canary birds, which our singers, now-a-days, affect so vastly to mimic with their quaverings and boasted cadences." This is true only so far as the "rather" is concerned. If *any* music must imitate *any thing*, it were undoubt-

edly, better that the imitation should be limited as Gravina suggests.

That *indefinitiveness* which is at least, *one* of the essentials of true music, must, of course, be kept in view by the song-writer; while, by the critic, it should always be considered in his estimate of the *song*. It is, in the author, a consciousness—sometimes, merely an instinctive appreciation, of this necessity for the indefinite, which imparts to all songs, richly conceived, that free, affluent, and *hearty* manner, little scrupulous about niceties of phrase, which cannot be better expressed than by the hackneyed French word *abandonnement*, and which is so strikingly exemplified in both the serious and joyous ballads and carols of our old English progenitors. Wherever verse has been found most strictly married to music, this feature prevails. It is thus the essence of all antique song. It is the soul of Homer. It is the spirit of Anacreon. It is even the genius of Æschylus. Coming down to our own times, it is the vital principle in De Béranger. Wanting this quality, no song-writer was ever truly popular, and, for the reasons assigned, no song-writer need ever expect to be so.

These views properly understood, it will be seen how baseless are the ordinary objections to songs proper, on the score of "conceit," (to use Johnson's word,) or of hyperbole, or on various other grounds tenable enough in respect to poetry not designed for music. The "conceit," for example, which some envious rivals of *Morris* have so much objected to—

> Her heart and morning broke together
> In the storm—

this "conceit" is merely in keeping with the essential spirit of the song proper. To all reasonable persons

it will be sufficient to say that the fervid, hearty, free-spoken songs of Cowley and of Donne—more especially of Cunningham, of Harrington and of Carew—abound in precisely similar things; and that they are to be met with, plentifully, in the polished pages of Moore and of Béranger, who introduce them with thought and retain them after mature deliberation.

Morris is, very decidedly, our best writer of songs—and, in saying this, I mean to assign him a high rank as *poet*. For my own part, I would much rather have written the best *song* of a nation than its noblest *epic*. One or two Hoffman's songs have merit—but they are sad echoes of Moore, and even if this were not so (every body knows that it *is* so) they are totally deficient in the real song-essence. "*Woodman, Spare that Tree*," and "*By the Lake where droops the Willow*" are compositions of which any poet, living or dead, might justly be proud. By these, if by nothing else, Morris is *immortal*. It is quite impossible to put down such things by sneers. The affectation of contemning them is of no avail—unless to render manifest the envy of those who affect the contempt. As mere *poems*, there are several of Morris's compositions equal, if not superior, to either of those just mentioned, but as *songs* I much doubt whether these latter have ever been surpassed. In quiet grace and unaffected tenderness, I know no American poem which excels the following:

Where Hudson's wave o'er silvery sands
  Winds through the hills afar,
Old Crow-nest like a monarch stands,
  Crowned with a single star.
And there, amid the billowy swells
  Of rock-ribbed, cloud-capped earth,
My fair and gentle Ida dwells,
  A nymph of mountain birth.

The snow-flake that the cliff receives—
  The diamonds of the showers—
Spring's tender blossoms, buds and leaves—
  The sisterhood of flowers—
Morn's early beam—eve's balmy breeze—
  Her purity define;—
But Ida's dearer far than these
  To this fond breast of mine.

My heart is on the hills; the shades
  Of night are on my brow.
Ye pleasant haunts and silent glades
  My soul is with you now.
I bless the star-crowned Highlands where
  My Ida's footsteps roam;
Oh, for a falcon's wing to bear—
  To bear me to my home.

ROBERT M. BIRD

BY *The Gladiator*, by *Calavar*, and by *The Infidel*, Dr. Bird has risen, in a comparatively short space of time, to a very enviable reputation; and we have heard it asserted that his novel "*The Hawks of Hawk-Hollow*,"* will not fail to place his name in the very first rank of American writers of fiction. Without venturing to subscribe implicitly to this latter supposition, we still think very highly of him who has written *Calavar*.

Had this novel reached us some years ago, with the title of "*The Hawks of Hawk-Hollow: A Romance by the author of Waverley*," we should not perhaps have engaged in its perusal with as much genuin eagerness, or with so dogged a determination to be pleased with it at all events, as we have actually done upon receiving it with its proper title, and under really existing circumstances. But having read the book *through*, as undoubtedly we should have done, if only for the sake of Auld Lang Syne, and for the sake of certain pleasantly mirthful, or pleasantly mournful recollections connected with *Ivanhoe*, with the *Antiquary*, with *Kenilworth*, and above all, with that most pure, perfect, and radiant gem of fictitious literature, the *Bride of Lammermuir*—having, we say, on this account, and for the sake of these recollections read the novel from beginning to end, from Aleph to Tau, we should have pro-

* The Hawks of Hawk-Hollow: a Tradition of Pennsylvania. By the author of Calavar and the Infidel. Philadelphia: Carey, Lea & Blanchard.

nounced our opinion of its merits somewhat in the following manner.

"It is unnecessary to tell us that this novel is written by Sir Walter Scott; and we are really glad to find that he has at length ventured to turn his attention to American incidents, scenery, and manners. We repeat that it was a mere act of supererogation to place the words "By the author of Waverley" in the title-page. The book speaks for itself. The style vulgarly so called—the manner properly so called—the handling of the subject to speak pictorially, or graphically, or as a German would say plastically—in a word, the general air, the *tout ensemble*, the prevailing character of the story, all proclaim, in words which one who runs may read, that these volumes were indited 'By the author of Waverley.'" Having said thus much, we should resume our *critique* as follows: "The Hawks of Hawk-Hollow is, however, by no means in the *best* manner of its illustrious author. To speak plainly it is a positive failure, and must take its place by the side of the Redgauntlets, the Monasteries, the Pirates, and the Saint Roman's Wells."

All this we should perhaps have been induced to say had the book been offered to us for perusal some few years ago, with the supposititious title, and under the supposititious circumstances aforesaid. But alas! for our critical independency, the case is very different indeed. There can be no mistake or misconception in the present instance, such as we have so fancifully imagined. The title page (here we have it) is clear, explanatory, and not to be misunderstood. The "Hawks of Hawk-Hollow, A Tradition of Pennsylvania," that is to say, a novel, is written, so we are assured, not by

the author of "Waverley," but by the author of that very fine romance "Calavar"—not by Sir Walter Scott, Baronet, but by Robert M. Bird, M. D. Now Robert M. Bird is an American.

In regard to that purely mechanical portion of this novel, which it would now be fashionable to denominate its *style*, we have very few observations to make. In general it is faultless. Occasionally we meet with a sentence ill-constructed—an inartificial adaptation of the end to the beginning of a paragraph—a circumlocutory mode of saying what might have been better said, if said with brevity—now and then with a pleonasm, as for example—"And if he wore a mask in his commerce with men, it was like that *iron* one of the Bastile, which when put on, was put on for life, and was at the same time *of iron*,"—not unfrequently with a bull proper, videlicet. "As he spoke there came into the den, eight men attired like the two first *who were included in the number*." But we repeat that upon the whole the style of the novel—if that may be called its style, which style is not—is at least *equal* to that of any American writer whatsoever. In the style *properly* so called—that is to say, in the prevailing tone and manner which give character and individuality to the book, we cannot bring ourselves to think that Dr. Bird has been equally fortunate. His subject appears always ready to fly away from him. He dallies with it continually—hovers incessantly round it, and about it—and not until driven to exertion by the necessity of bringing his volumes to a close, does he finally grasp it with any appearance of energy or good will. The "Hawks of Hawk-Hollow" is composed with great inequality of manner—at times forcible and manly—at times sinking into the merest childishness and imbecility.

Some portions of the book, we surmise, were either not written by Dr. Bird, or were written by him in moments of the most utter mental exhaustion. On the other hand, the reader will not be disappointed, if he looks to find in the novel many—very many well sustained passages of great eloquence and beauty.

The Hawks of Hawk-Hollow, if it add a single bay to the already green wreath of Dr. Bird's *popular* reputation, will not, at all events, among men whose decisions are entitled to consideration, advance the high opinion previously entertained of his abilities. It has no pretensions to *originality* of manner, or of style—for we insist upon the distinction—and very few to originality of matter. It is, in many respects, a bad imitation of Sir Walter Scott. Some of its characters, and one or two of its incidents, have seldom been surpassed, for force, fidelity to nature, and power of exciting interest in the reader. It is altogether more worthy of its author in its scenes of hurry, of tumult, and confusion, than in those of a more quiet and philosophical nature. Like *Calavar* and *The Infidel*, it excels in the drama of action and passion, and fails in the drama of colloquy. It is inferior, as a whole, to the *Infidel*, and vastly inferior to *Calavar*.

We must regard "Sheppard Lee," upon the whole, as a very clever, and not altogether unoriginal, *jeu d'esprit*. Its incidents are well conceived, and related with force, brevity, and a species of *directness* which is invaluable in certain cases of narration—while in others it should be avoided. The language is exceedingly unaffected and (what we regard as high praise) exceedingly well adapted to the varying subjects. Some fault may be found with the con-

ception of the metempsychosis which is the basis of the narrative. There are two general methods of telling stories such as this. One of these methods is that adopted by the author of Sheppard Lee. He conceives his hero endowed with some idiosyncrasy beyond the common lot of human nature, and thus introduces him to a series of adventure which, under ordinary circumstances, could occur only to a plurality of persons. The chief source of interest in such narrative is, or should be, the contrasting of these varied events, in their influence upon a character *unchanging*—except as changed by the events themselves. This fruitful field of interest, however, is neglected in the novel before us, where the hero, very awkwardly, partially loses, and partially does not lose, his identity, at each transmigration. The sole object here in the various metempsychoses seems to be, merely the depicting of seven different conditions of existence, and the enforcement of the very doubtful moral that every person should remain contented with his own. But it is clear that both these points could have been more forcibly shown, without any reference to a confused and jarring system of transmigration, by the mere narrations of seven different individuals. All deviations, especially wide ones, from nature, should be justified to the author by some specific object—the object, in the present case, might have been found, as above-mentioned, in the opportunity afforded of depicting widely-different conditions of existence actuating *one* individual.

A second peculiarity of the species of novel to which Sheppard Lee belongs, and a peculiarity which is *not* rejected by the author, is the treating the whole narrative in a jocular manner throughout (inasmuch as to say "I know I am writing nonsense,

but then you must excuse me for the very reason that I know it,") or the solution of the various absurdities by means of a dream, or something similar. The latter method is adopted in the present instance—and the idea is managed with unusual ingenuity. Still—having read through the whole book, and having been worried to death with incongruities (allowing such to exist) until the concluding page, it is certainly little indemnification for our sufferings to learn that, in truth, the whole matter was a dream, and that we were very wrong in being worried about it at all. The damage is done, and the apology does not remedy the grievance. For this and other reasons, we are led to prefer, in this kind of writing, the *second* general method to which we have alluded. It consists in a variety of points—principally in avoiding, as may easily be done, that *directness* of expression which we have noticed in Sheppard Lee, and thus leaving much to the imagination—in writing as if the author were firmly impressed with the truth, yet astonished at the immensity of the wonders he relates, and for which, professedly, he neither claims nor anticipates credence—in minuteness of detail, especially upon points which have no immediate bearing upon the general story—this minuteness not being at variance with indirectness of expression—in short, by making use of the infinity of arts which give verisimilitude to a narration—and by leaving the result as a wonder not to be accounted for. It will be found that *bizzarreries* thus conducted, are usually far more effective than those otherwise managed. The attention of the author, who does not depend upon explaining away his incredibilities, is directed to giving them the character and the luminousness of truth, and thus are brought about,

unwittingly, some of the most vivid creations of human intellect. The reader, too, readily perceives and falls in with the writer's humor, and suffers himself to be borne on thereby. On the other hand, what difficulty, or inconvenience, or danger can there be in leaving us uninformed of the important facts that a certain hero *did not* actually discover the elixir vitæ, *could not* really make himself really invisible, and *was not* either a ghost in good earnest, or a bonâ fide wandering Jew?

CORNELIUS MATHEWS*

"WAKONDAH" is the composition of Mr. Cornelius Mathews, one of the editors of the Monthly Magazine, "Arcturus." In the December number of the journal, the poem was originally set forth by its author, very much "*avec l'air d'un homme qui sauve sa patrie.*" To be sure, it was not what is usually termed the *leading* article of the month. It did not occupy that post of honor which, hitherto, has been so moderately filled by "Puffer Hopkins." But it took precedence of some exceedingly beautiful stanzas by Professor Longfellow, and stood second only to a very serious account of a supper which, however well it might have suited the taste of an Ariel, would scarcely have feasted the Anakim, or satisfied the appetite of a Grandgousier. The supper was, or might have been, a good thing. The poem which succeeded it *is not;* nor can we imagine what has induced Messrs. Curry & Co. to be at the trouble of its republication. We are vexed with these gentlemen for having thrust this affair the second time before us. They have placed us in a predicament we dislike. In the pages of "Arcturus" the poem did not come necessarily under the eye of the magazine critic. There is a tacitly-understood courtesy about these matters—a courtesy upon which we need not comment. The contributed papers in any one journal of the class of "Arcturus" are not considered as *debateable* by any

* Wakondah; The Master of Life. A Poem. George L. Curry & Co.: New York.

one other. General propositions, under the editorial head, are rightly made the subject of discussion; but in speaking of "Wakondah," for example, in the pages of our own Magazine, we should have felt as if *making an occasion*. Now, upon our first perusal of the poem in question, we were both astonished and grieved that we could say, honestly, very little in its praise:—astonished, for by some means, not just now altogether intelligible to ourselves, we had become imbued with the idea of high poetical talent in Mr. Mathews:—grieved, because, under the circumstances of his position as editor of one of the *very* best journals in the country, we had been sincerely anxious to think well of his abilities. Moreover, we felt that to *speak ill* of them, under any circumstances whatever, would be to subject ourselves to the charge of envy or jealousy, on the part of those who do not personally know us. We, therefore, rejoiced that "Wakondah" was not a topic we were called upon to discuss. But the poem is republished, and placed upon our table, and these very "circumstances of position" which restrained us in the first place, render it a positive duty that we speak distinctly in the second.

And *very* distinctly shall we speak. In fact, this effusion is a dilemma whose horns *goad* us into frankness and candor—"*c'est un malheur*," to use the words of Victor Hugo, "*d'où on ne pourrait se tirer par des periphrases, par des quemadmodums et des verumenimveros*." If we mention it at all, we are *forced* to employ the language of that region where, as Addison has it, "they sell the best fish and speak the plainest English." "Wakondah," then, from beginning to end, is trash. With the trivial exceptions which we shall designate, it has *no* merit whatever; while its faults, more numerous than the leaves

of Valombrosa, are of that rampant class which, if any schoolboy *could* be found so uninformed as to commit them, any schoolboy should be remorselessly flogged for committing.

The story, or as the epics have it, the argument, although brief, is by no means particularly easy of comprehension. The design seems to be based upon a passage in Mr. Irving's "Astoria." He tells us that the Indians who inhabit the Chippewyan range of mountains, call it the "Crest of the World," and "think that Wakondah, or the Master of Life, as they designate the Supreme Being, has his residence among these aerial heights." Upon this hint Mr. Mathews has proceeded. He introduces us to Wakondah standing in person upon a mountain top. He describes his appearance, and thinks that a Chinook would be frightened to behold it. He causes the "Master of Life" to make a speech, which is addressed, generally, to things at large, and particularly to the neighboring Woods, Cataracts, Rivers, Pinnacles, Steeps, and Lakes—not to mention an Earthquake. But all these (and, we think, judiciously) turn a deaf ear to the oration, which, to be plain, is scarcely equal to a second-rate Piankitank stump speech. In fact, it is a barefaced attempt at animal magnetism, and the mountains, &c., do no more than show its potency in resigning themselves to sleep, as they do.

Then shone Wakondah's dreadful eyes.

—then he becomes *very* indignant, and accordingly launches forth into speech the second—with which the delinquents are afflicted, with occasional brief interruptions from the poet, in proper person, until the conclusion of the poem.

The *subject* of the two orations we shall be per-

mitted to sum up compendiously in the one term "rigmarole." But we do not mean to say that our compendium is not an improvement, and a very considerable one, upon the speeches themselves—which, taken altogether, are the queerest, and the most rhetorical, not to say the most miscellaneous orations we ever remember to have listened to outside of an Arkansas House of Delegates. In saying this we mean what we say. We intend no joke. Were it possible, we would quote the whole poem in support of our opinion. But as this is *not* possible, and, moreover, as we presume Mr. Mathews has not been so negligent as to omit securing his valuable property by a copyright, we must be contented with a few extracts here and there at random, with a few comments equally so. But we have already hinted that there were really one or two words to be said of this effusion in the way of commendation, and these one or two words might as well be said now as hereafter. The poem thus commences—

> The moon ascends the vaulted sky to-night;
> With a slow motion full of pomp ascends,
> But, mightier than the moon that o'er it bends
> A form is dwelling on the mountain height
> That boldly intercepts the struggling light
> With darkness nobler than the planet's fire,—
> A gloom and dreadful grandeur that aspire
> To match the cheerful Heaven's far-shining might.

If we were to shut our eyes to the repetition of "might," (which, in its various inflections, is a pet word with our author, and lugged in upon all occasions,) and to the obvious imitation of Longfellow's Hymn to the Night, in the second line of this stanza, we should be justified in calling it *good.* The "darkness nobler than the planet's fire" is ***certainly*** good. The general conception of the

colossal figure on the mountain summit, relieved against the full moon, would be unquestionably *grand* were it not for the *bullish* phraseology by which the conception is rendered, in a great measure, abortive. The moon is described as "ascending," and its "motion" is referred to, while we have the standing figure continuously intercepting its light. That the orb would soon pass from behind the figure, is a physical fact which the purpose of the poet required to be left out of sight, and which scarcely any other language than that which he has actually employed would have succeeded in forcing upon the reader's attention. With all these defects, however, the passage, especially as an opening passage, is one of high merit. Looking carefully for something else to be commended, we find at length the lines—

> Lo! where our foe up through these vales ascends
> Fresh from the embraces of the swelling sea,
> A glorious, white and shining Deity.
> Upon our strength his deep blue eye he bends,
> With threatenings full of thought and steadfast ends;
> *While desolation from his nostril breathes*
> *His glittering rage he scornfully unsheathes*
> *And to the startled air its splendor lends.*

This again, however, is worth only qualified commendation. The first six lines preserve the personification (that of a ship) sufficiently well; but, in the seventh and eighth, the author suffers the image to slide into that of a warrior unsheathing his sword. Still there is *force* in these concluding verses, and we begin to fancy that this is saying a *very* great deal for the author of "Puffer Hopkins."

The best stanza in the poem (there are thirty-four in all) is the thirty-third.

No cloud was on the moon, yet on his brow
A deepening shadow fell, and on his knees
That shook like tempest-stricken mountain trees
His heavy head descended sad and low

Like a high city smitten by the blow
Which secret earthquakes strike and topling falls
With all its arches, towers, and cathedrals
In swift and unconjectured overthrow

This is, positively, not bad. The first line italicized is bold and vigorous, both in thought and expression; and the last four (although by no means original) convey a striking picture. But then the whole idea, in its general want of keeping, is preposterous. What is more absurd than the conception of a man's head descending *to his knees*, as here described—the thing could not be done by an Indian juggler or a man of gum-caoutchouc—and what is more inappropriate than the resemblance attempted to be drawn between a *single* head descending, and the *innumerable* pinnacles of a falling city? It is difficult to understand, *en passant*, why Mr. Mathews has thought proper to give "cathedrals" a quantity which does not belong to it, or to write "unconjectured" when the rhythm might have been fulfilled by "unexpected," and when "unexpected" would have fully conveyed the meaning which "unconjectured" does not.

By dint of farther microscopic survey, we are enabled to point out one, and alas, *only* one more good line in the poem.

Green dells that into silence stretch away

contains a richly poetical thought, melodiously embodied. We only refrain, however, from declaring, flatly, that the line is not the property of Mr. Mathews, because we have not at hand the volume

from which we believe it to be stolen. We quote the sixth, seventh, eighth, and ninth stanzas in full. They will serve to convey some faint idea of the general poem. The italics are our own.

The spirit lowers and speaks: "*Tremble ye wild Woods*
Ye Cataracts! your *organ-voices* sound!
Deep Crags, in earth by massy tenures bound,
Oh, Earthquake, *level flat!* The peace that broods
Above this world, and steadfastly eludes
Your power, ye wild Winds and break; the peace that mocks
Dismay 'mid silent streams and voiceless rocks—
Through wildernesses, cliffs, and solitudes.

"Night-shadowed Rivers—lift your dusky hands
And clap them harshly *with a sullen roar!*
Ye thousand Pinnacles and Steeps deplore
The glory that departs! above *you* stands,
Ye Lakes with azure waves and snowy strands,
A power that utters forth his loud behest
Till mountain, lake and river shall attest,
The puissance of a Master's *large commands.*"

So spake the Spirit with a wide-cast look
Of bounteous power and *cheerful* majesty;
As if he caught a sight of either sea
And all the subject realm between: then shook
His brandished arms; his stature scarce could brook
Its confine; *swelling wide, it seemed to grow*
As grows a cedar on a mountain's brow
By the mad air in ruffling breezes *took!*

The woods are deaf and will not be aroused—
The mountains are asleep, they hear him not,
Nor from deep-founded silence can be wrought,
Tho' herded bison on their steeps have browsed:
Beneath their banks in *darksome stillness* housed
The rivers loiter like a calm-bound sea;
In anchored nuptials to dumb apathy
Cliff, wilderness and solitude are spoused.

Let us endeavor to translate this gibberish, by way of ascertaining its import, if possible. Or, rather, let us state the stanzas, in substance. The spirit *lowers*, that is to say, *grows angry*, and speaks. He calls upon the Wild Woods to tremble, and upon the Cataracts to sound their voices which have the tone of an organ. He addresses, then, *an* Earthquake, or perhaps Earthquake in general, and requests it to *level flat* all the Deep Crags which are bound by massy tenures in earth—a request, by the way, which any sensible Earthquake must have regarded as tautological, since it is difficult to level anything otherwise than *flat:*—Mr. Mathews, however, is no doubt the best judge of flatness in the abstract, and may have peculiar ideas respecting it. But to proceed with the Spirit. Turning to the Winds, he enjoins them to howl and break the peace that broods above this world and steadfastly eludes their power—the same peace that mocks a Dismay 'mid streams, rocks, et cetera. He now speaks to the night-shadowed Rivers, and commands them to lift their dusky hands, and clap them harshly *with a sullen roar*—and as *roaring* with one's *hands* is not the easiest matter in the world, we can only conclude that the Rivers here reluctantly disobeyed the injunction. Nothing daunted, however, the Spirit, addressing a thousand Pinnacles and Steeps, desires them to deplore the glory that departs, or is departing—and we can almost fancy that we see the Pinnacles deploring it upon the spot. The Lakes—at least such of them as possess azure waves and snowy strands—then come in for their share of the oration. They are called upon to observe—to take notice—that above them stands no ordinary character—no Piankitank stump orator, or anything of that sort—but a Power;—a power, in short, to use the exact

words of Mr. Mathews, "that *utters forth* his loud behest, till mountain, lake and river shall attest the puissance of a Master's *large commands*." *Utters forth* is no doubt somewhat supererogatory, since "to utter" is of itself to emit, or send forth; but as "the Power" appears to be somewhat excited he should be forgiven such mere errors of speech. We cannot, however, pass over his boast about uttering forth his loud behest *till* mountains, lake and river shall obey him—for the fact is that his threat is *vox et preterea nihil*, like the countryman's nightingale in Catullus; the issue showing that the mountains, lakes and rivers—all very sensible creatures—go fast asleep upon the spot, and pay no attention to his rigmarole whatever. Upon the "large commands" it is not our intention to dwell. The phrase is a singularly mercantile one to be in the mouth of "a Power." It is not impossible, however, that Mr. Mathews himself is

> —busy in the cotton trade
> And sugar line.

But to resume. We were originally told that the Spirit "lowered" and spoke, and in truth his entire speech is a scold at Creation; yet stanza the eighth is so forgetful as to say that he spoke "with a wide-cast look of bounteous power and *cheerful* majesty." Be this point as it may, he now shakes his brandished arms, and, swelling out, seems to grow—

> As grows a cedar on a mountain's top—
> By the mad air in ruffling breezes *took*

—or as swells a turkey-gobbler; whose image the poet unquestionably had in his mind's eye when he penned the words about the ruffled cedar. As for *took* instead of *taken*—why not say *tuk* at once? We

have heard of chaps vot vas tuk up for sheep-stealing, and we know of one or two that ought to be tuk up for murder of the Queen's English.

We shall never get on. Stanza the ninth assures us that the woods are deaf and will not be aroused, that the mountains are asleep and so forth—all which Mr. Mathews might have anticipated. But the rest he could not have foreseen. He could not have foreknown that "the rivers, housed beneath their banks in *darksome stillness*," would "loiter like a calm-bound sea," and still less could he have been aware, unless informed of the fact that "*cliff, wilderness and solitude would be spoused in anchored nuptials to dumb apathy!*" Good Heavens—no!—nobody could have anticipated *that*! Now, Mr. Mathews, we put it to you as to a man of veracity—what *does* it all mean?

> As when in times to startle and revere.

This line, of course, is an accident on the part of our author. At the time of writing it he could not have remembered

> To haunt, to startle and waylay.

Here is another accident of imitation; for seriously, we do not mean to *assert* that it is anything more—

> I urged the dark red hunter in his quest
> Of pard or panther with a gloomy zest;
> And while through darkling woods they swiftly fare
> *Two seeming creatures of the oak-shadowed air,*
> I sped the game and fired the follower's breast.

The line italicized we have seen quoted by some of our daily critics as beautiful; and so, barring the "oak-shadowed air," it is. In the meantime Campbell, in "Gertrude of Wyoming," has the *words*

> —the hunter and the deer a shade.

Campbell stole the idea from our own Freneau, who has the *line*

The hunter and the deer a shade.

Between the two, Mr. Mathews' claim to originality, at this point, will, very possibly, fall to the ground.

It appears to us that the author of "Wakondah" is either very innocent or very original about matters of versification. His stanza is an ordinary one. If we are not mistaken, it is that employed by Campbell in his "Gertrude of Wyoming"—a favorite poem of our author's. At all events it is composed of pentameters whose rhymes alternate by a simple and fixed rule. But our poet's deviations from this rule are so many and so unusually picturesque, that we scarcely know what to think of them. Sometimes he introduces an Alexandrine at the close of a stanza; and here we have no right to quarrel with him. It is not *usual* in this metre; but still he *may* do it if he pleases. To put an Alexandrine in the middle, or at the beginning, of one of these stanzas is droll to say no more. See stanza third, which commences with the verse

Upon his brow a garland of the woods he wears,

and stanza twenty-eight, where the last line but one is

And rivers singing all aloud tho' still unseen.

Stanza the seventh begins thus

The Spirit lowers and speaks—tremble ye Wild Woods!

Here it must be observed that "wild woods" is not meant for a double rhyme. If scanned on the fingers (and we presume Mr. Mathews is in the practice of scanning thus) the line is a ligitimate Alexandrine. Nevertheless, it cannot be *read*. It is like nothing under the sun; except, perhaps, Sir Philip

Sidney's attempt at English Hexameter in his "Arcadia." Some one or two of his verses we remember. For example—

So to the | woods Love | runs as | well as | rides to the | palace;
Neither he | bears reve | rence to a | prince nor | pity to a | beggar,
But like a | point in the | midst of a | circle is | still of a | nearness.

With the aid of an additional spondee or dactyl Mr. Mathews' *very* odd verse might be scanned in the same manner, and would, in fact, be a legitimate Hexameter:

The Spi | rit lowers | and speaks | tremble ye | wild woods.

Sometimes our poet takes even a higher flight and *drops* a foot, or a half-foot, or, for the matter of that, a foot and a half. Here, for example, is a very singular verse to be introduced in a pentameter rhythm—

Then shone Wakondah's dreadful eyes.

Here another—

Yon full-orbed fire shall cease to shine.

Here, again, are lines in which the rhythm demands an accent on impossible syllables.

But ah winged *with* what agonies and pangs. . . .
Swiftly before me *nor* care I how vast. . . .
I see vi*sions* denied to mortal eyes. . . .
Uplifted longer *in* heaven's western glow. . . .

But these are trifles. Mr. Mathews is young and we take it for granted that he will improve. In the meantime what does he mean by spelling lose, *loose*, and its (the possessive pronoun) *it's*—re-iterated instances of which fashions are to be found *passim* in

"Wakondah"? What does he mean by writing *dare*, the present, for *dared*, the perfect?—see stanza the twelfth. And, as we are now in the catachetical vein, we may as well conclude our dissertation at once with a few other similar queries.

What do you mean, then, Mr. Mathews, by

> A sudden silence *like a tempest* fell?

What do you mean by a "quivered stream"; "a shapeless gloom"; a "habitable wish"; "natural blood"; "oak-shadowed air"; "customary peers" and "thunderous noises?"

What do you mean by

> A sorrow mightier than the midnight skies?

What do you mean by

> A bulk that swallows up the sea-blue sky?

Are you not aware that calling the sky as blue as the sea, is like saying of the snow that it is as white as a sheet of paper?

What do you mean, in short, by

> Its feathers darker than a thousand fears?

Is not this something like "blacker than a dozen and a half of chimney-sweeps and a stack of black cats," and are not the whole of these illustrative observations of yours somewhat upon the plan of that of the witness who described a certain article stolen as being of the size and shape of a bit of chalk? What do you *mean* by them, we say?

And here, notwithstanding our earnest wish to satisfy the author of Wakondah, it is indispensable that we bring our notice of the poem to a close. We feel grieved that our observations have been so much at random;—but at random, after all, is it alone

possible to convey either the letter or the spirit of that, which, a mere jumble of incongruous nonsense, has neither beginning, middle, nor end. We should be delighted to proceed—but how? to applaud—but what? Surely not this trumpery declamation, this maudlin sentiment, this metaphor run-mad, this twaddling verbiage, this halting and doggerel rhythm, this unintelligible rant and cant! "Slid, if these be your passados and montantes, we'll have none of them." Mr. Mathews, you have clearly mistaken your vocation, and your effusion as little deserves the title of *poem*, (oh sacred name!) as did the rocks of the royal forest of Fontainbleau that of "*mes déserts*" bestowed upon them by Francis the First. In bidding you adieu we commend to your careful consideration the remark of M. Timon, "*que le Ministre de l'Instruction Publique doit lui-même savoir parler Francais.*"

WILLIAM GILMORE SIMMS*

MR. SIMMS, we believe, made his first, or nearly his first, appearance before an American audience with a small volume entitled "Martin Faber," an amplification of a much shorter fiction. He had some difficulty in getting it published, but the Harpers finally undertook it, and it did credit to their judgment. It was well received both by the public and the more discriminative few, although some of the critics objected that the story was an imitation of "Miserrimus," a very powerful fiction by the author of "Pickwick Abroad." The original tale, however—the germ of "Martin Faber"—was written long before the publication of "Miserrimus." But independently of this fact, there is not the slightest ground for the charge of imitation. The thesis and incidents of the two works are totally dissimilar;—the idea of resemblance arises only from the absolute identity of *effect* wrought by both.

"Martin Faber" was succeeded, at short intervals, by a great number and variety of fictions, some brief, but many of the ordinary novel size. Among these we may notice "Guy Rivers," "The Partisan," "The Yemassee," "Mellichampe," "Beauchampe," and "Richard Hurdis." The last two were issued anonymously, the author wishing to ascertain whether the success of his books (which was great)

* Wiley & Putnam's Library of American Books. No. IV. The Wigwam and the Cabin. By William Gilmore Simms. First Series.

had anything to do with his mere name as the writer of previous works. The result proved that popularity, in Mr. Simms' case, arose solely from intrinsic merit, for "Beauchampe" and "Richard Hurdis" were the most popular of his fictions, and excited very general attention and curiosity. "Border Beagles" was another of his anonymous novels, published with the same end in view, and, although disfigured by some instances of bad taste, was even more successful than "Richard Hurdis."

The "bad taste" of the "Border Beagles" was more particularly apparent in "The Partisan," "The Yemassee," and one or two other of the author's earlier works, and displayed itself most offensively in a certain fondness for the purely disgusting or repulsive, where the intention was or should have been merely the horrible. The writer evinced a strange propensity for minute details of human and brute suffering, and even indulged at times in more unequivocal obscenities. His English, too, was, in his efforts, exceedingly objectionable—verbose, involute, and not unfrequently ungrammatical. He was especially given to pet words, of which we remember at present only "*hug*," "*coil*," and the compound "*old-time*," and introduced them upon all occasions. Neither was he at this period particularly dexterous in the conduct of his stories. His improvement, however, was rapid at all these points, although, on the two first counts of our indictment, there is still abundant room for improvement. But whatever may have been his early defects, or whatever are his present errors, there can be no doubt that from the very beginning he gave evidence of genius, and that of no common order. His "Martin Faber," in our opinion, is a more forcible story than its supposed prototype "Miser-

rimus." The difference in the American reception of the two is to be referred to the fact (we blush while recording it,) that "Miserrimus" was understood to be the work of an Englishman, and "Martin Faber" was known to be the composition of an American as yet unaccredited in our Republic of Letters. The fiction of Mr. Simms gave indication, we repeat, of genius, and that of no common order. Had he been even a Yankee, this genius would have been rendered *immediately* manifest to his countrymen, but unhappily (*perhaps*) he was a southerner, and united the southern pride—the southern dislike to the making of bargains—with the southern supineness and general want of tact in all matters relating to the making of money. His book, therefore, depended entirely upon its own intrinsic value and resources, but with these it made its way in the end. The "intrinsic value" consisted first of a very vigorous imagination in the conception of the story: secondly, in artistic skill manifested in its conduct; thirdly, in general vigor, life, movement—the whole resulting in deep interest on the part of the reader. These high qualities Mr. Simms has carried with him in his subsequent books; and they are qualities which, above all others, the fresh and vigorous intellect of America should and does esteem. It may be said, upon the whole, that while there are several of our native writers who excel the author of "Martin Faber" at particular *points*, there is, nevertheless, not one who surpasses him in the aggregate of the higher excellences of fiction. We confidently expect him to do much for the lighter literature of his country.

The volume now before us has a title which may mislead the reader. "The Wigwam and the Cabin" is merely a generic phrase, intended to designate the

subject matter of a series of short tales, most of which have first seen the light in the Annuals. "The material employed," says the author, "will be found to illustrate in large degree, the border history of the south. I can speak with confidence of the general truthfulness of its treatment. The life of the planter, the squatter, the Indian, the negro, the bold and hardy pioneer, and the vigorous yeoman—these are the subjects. In their delineation I have mostly drawn from living portraits, and, in frequent instances, from actual scenes and circumstances within the memories of men."

All the tales in this collection have merit, and the first has merit of a very peculiar kind. "Grayling, or Murder will Out," is the title. The story was well received in England, but on this fact no opinion can be safely based. "The Athenæum," we believe, or some other of the London weekly critical journals, having its attention called (no doubt through personal influence) to Carey & Hart's beautiful annual "The Gift," found it convenient, in the course of its notice, to speak at length of some one particular article, and "Murder Will Out" probably arrested the attention of the sub-editor who was employed in so trivial a task as the patting on the head an American book—arrested his attention first from its title, (murder being a taking theme with the cockney,) and secondly, from its details of southern forest scenery. Large quotations were made, as a matter of course, and very ample commendation bestowed—the whole criticism proving nothing, in our opinion, but that the critic had not read a single syllable of the story. The *critique*, however, had at least, the good effect of calling American attention to the fact that an American might possibly do a decent thing, (provided the possibility were first admitted

by the British sub-editors,) and the result was first, that many persons read, and secondly, that all persons admired the excellent story in 'The Gift' that had actually been called 'readable' by one of the English newspapers."

Now had "Murder Will Out" been a much worse story than was ever written by Professor Ingraham, still, under the circumstances, we patriotic and independent Americans would have declared it inimitable; but, by some species of odd accident, it happened to deserve all that the British sub-sub had condescended to say of it, on the strength of a guess as to what it was all about. It is really an admirable tale, nobly conceived, and skilfully carried into execution—the best ghost-story ever written *by an American*—for we presume that this is the ultimate extent of commendation to which we, as an humble American, dare go.

The other stories of volume do credit to the author's abilities and display their peculiarities in a strong light, but there is no one of them so good as "Murder Will Out."

JAMES RUSSELL LOWELL*

WHAT have we Americans accomplished in the way of Satire? "The Vision of Rubeta," by Laughton Osborn, is probably our best composition of the kind: but, in saying this, we intend no excessive commendation. Trumbull's clumsy and imitative work is scarcely worth mention—and then we have Halleck's "Croakers," local and ephemeral—but what is there besides? Park Benjamin has written a clever address, with the title "Infatuation," and Holmes has an occasional scrap, piquant enough in its way—but we can think of nothing more that can be fairly called "satire." Some matters we have produced, to be sure, which were excellent in the way of burlesque—(the poems of William Ellery Channing, for example)—without meaning a syllable that was not utterly solemn and serious. Odes, ballads, songs, sonnets, epics and epigrams, possessed of this unintentional excellence, we should have no difficulty in designating by the dozen; but in the particular of direct and obvious satire, it cannot be denied that we are unaccountably deficient.

It has been suggested that this deficiency arises from the want of a suitable field for satirical display. In England, it is said, satire abounds, because the people there find a proper target in the aristocracy, whom they (the people) regard as a distinct race with whom they have little in common; relishing

* A Fable for the Critics. New York: George P. Putnam.

even the most virulent abuse of the upper classes with a gusto undiminished by any feeling that they (the people) have any concern in it. In Russia, or Austria, on the other hand, it is urged, satire is unknown; because there is danger in touching the aristocracy, and self-satire would be odious to the mass. In America, also, the people who write are, it is maintained, the people who read:—thus in satirizing the people we satirize only ourselves, and are never in condition to sympathize with the satire.

All this is more verisimilar than true. It is forgotten that no individual considers himself as one of the mass. Each person, in his own estimate, is the pivot on which all the rest of the world spins round. We may abuse *the people* by wholesale, and yet with a clear conscience, so far as regards any compunction for offending any one from among the multitude of which that "people" is composed. Every one of the crowd will cry "*Encore!*—give it to them, the vagabonds!—it serves them right." It seems to us that, in America, we have refused to encourage satire—not because what we have had touches us too nearly—but because it has been too pointless to touch us at all. Its namby-pamby-ism has arisen, in part, from the general want, among our men of letters, of that minute *polish*—of that skill in details—which, in combination with natural sarcastic power, satire, more than any other form of literature, so imperatively demands. In part, also, we may attribute our failure to the colonial sin of imitation. We content ourselves—at this point not less supinely than at all others—with doing what not only has been done before, but what, however well done, has yet been done *ad nauseam*. We should not be able to endure infinite

repetitions of even absolute excellence; but what is "McFingal" more than a faint echo from "Hudibras"?—and what is "The Vision of Rubeta" more than a vast gilded swill-trough overflowing with Dunciad and water? Although we are not all Archilochuses, however—although we have few pretensions to the ηχεηντες ιαμβοι—although, in short, we are no satirists ourselves—there can be no question that we answer sufficiently well as subjects for satire.

"The Vision" is bold enough—if we leave out of sight its anonymous issue—and bitter enough, and witty enough, if we forget its pitiable punning on names—and long enough (Heaven knows) and well constructed and decently versified; but it fails in the principal element of all satire—*sarcasm*—because the *intention* to be sarcastic (as in the "English Bards and Scotch Reviewers," and in all the more classical satires) is permitted to render itself manifest. The malevolence *appears*. The author is never very severe, because he is at no time particularly cool. We laugh not so much at his victims as at himself, for letting them put him in such a passion. And where a deeper sentiment than mirth is excited—where it is pity or contempt that we are made to feel—the feeling is too often reflected, in its object, from the satirized to the satirist—with whom we sympathize in the discomfort of his animosity. Mr. Osborn has not many superiors in downright invective; but this is the awkward left arm of the satiric Muse. *That* satire alone is worth talking about which at least *appears* to be the genial, good-humored outpouring of irrepressible merriment.

"The Fable for the Critics" just issued, has not the name of its author on the title-page;

and but for some slight fore-knowledge of the literary opinions, likes, dislikes, whims, prejudices and crotchets of Mr. *James Russell Lowell*, we should have had much difficulty in attributing so very *loose* a brochure to *him*. The "Fable" is essentially "loose"—ill-conceived and feebly executed, as well in detail as in general. Some good hints and some sparkling witticisms do not serve to compensate us for its rambling plot (if plot it can be called) and for the want of artistic finish so particularly noticeable throughout the work—especially in its versification. In Mr. Lowell's prose efforts we have before observed a certain *disjointedness*, but never, until now, in his verse—and we confess some surprise at his putting forth so unpolished a performance. The author of "The Legend of Brittany" (which is decidedly the noblest poem, of the same length, written by an American) could not do a better thing than to take the advice of those who mean him well, in spite of his fanaticism, and leave prose, with satiric verse, to those who are better able to manage them; while he contents himself with that class of poetry for which, and for which alone, he seems to have an especial vocation—the poetry of *sentiment*. This, to be sure, is *not* the very loftiest order of verse; for it is far inferior to either that of the imagination or that of the passions —but it is the loftiest region in which Mr. Lowell can get his breath without difficulty.

Our primary objection to this "Fable for the Critics" has reference to a point which we have already touched in a general way. "The malevolence appears." We laugh not so much at the author's victims as at himself, for letting them put him in such a passion. The very title of the book shows the want of a due sense in respect to the

satirical essence, *sarcasm*. This "fable"—this severe lesson—is meant "*for the Critics*." "Ah!" we say to ourselves at once—"we see how it is. Mr. L. is a poor devil poet, and some critic has been reviewing him, and making him feel very uncomfortable; whereupon, bearing in mind that Lord Byron, when similarly assailed, avenged his wrongs in a satire which he called 'English Bards and Scotch Reviewers,' he (Mr. Lowell) imitative as usual, has been endeavoring to get redress in a parallel manner—by a satire with a parallel title—'A Fable for the Critics.'"

All this the reader says to himself; and all this tells *against* Mr. L. in two ways—first, by suggesting unlucky comparisons between Byron and Lowell, and, secondly, by reminding us of the various criticisms, in which we have been amused (rather ill-naturedly) at seeing Mr. Lowell "used up."

The title starts us on this train of thought, and the satire sustains us in it. Every reader versed in our literary gossip, is at once put *dessous des cartes* as to the particular provocation which engendered the "Fable." Miss Margaret Fuller, some time ago, in a silly and conceited piece of Transcendentalism, which she called an "Essay on American Literature," or something of that kind, had the consummate pleasantry, after *selecting* from the list of American poets, *Cornelius Mathews and William Ellery Channing*, for especial commendation, to speak of *Longfellow* as a booby, and of *Lowell* as so wretched a poetaster "as to be disgusting even to his best friends." All this Miss Fuller *said*, if not in our precise words, still in words quite as much to the purpose. *Why* she said it, Heaven only knows—unless it was because she was Margaret Fuller, and wished to be taken for nobody else. Messrs. Long-

fellow and Lowell, so pointedly picked out for abuse as the *worst* of our poets, are, upon the whole, perhaps, our best—although Bryant, and one or two others are scarcely inferior. As for the two favorites, selected just as pointedly for laudation, by Miss F.—it is really difficult to think of them, in connexion with poetry, without laughing. Mr. Mathews once wrote some sonnets "On Man," and Mr. Channing some lines on "A Tin Can," or something of that kind—and if the former gentleman be not the very worst poet that ever existed on the face of the earth, it is only because he is not quite so bad as the latter. To speak algebraically:—Mr. M. is *ex*ecrable, but Mr. C. is x plus I-ecrable.

Mr. Lowell has obviously aimed his "Fable" at Miss Fuller's head, in the first instance, with an eye to its ricochêt-ing so as to knock down Mr. Mathews in the second. Miss F. is first introduced as Miss F——, rhyming to "cooler," and afterwards as "Miranda"; while poor Mr. M. is brought in upon all occasions, head and shoulders; and now and then a sharp thing, although never very original, is said *of* them or *at* them; but all the true satiric *effect* wrought, is that produced by the satirist against himself. The reader is all the time smiling to think that so unsurpassable a—(*what* shall we call her?—we wish to be civil,) a transcendentalist as Miss Fuller, should, by *such* a criticism, have had the power to put a respectable poet in *such* a passion.

As for the plot or conduct of this Fable, the less we say of it the better. It is so weak—so flimsy—so ill put together—as to be not worth the trouble of understanding:—something, as usual, about Apollo and Daphne. Is there *no* originality on the face of the earth? Mr. Lowell's total want of it is shown at all points—very especially in his preface of rhyming

verse written without distinction by lines or initial capitals, (a hackneyed matter, originating, we believe, with Frazer's Magazine:)—very especially also, in his long continuations of some particular rhyme—a fashion introduced, if we remember aright, by Leigh Hunt, more than twenty-five years ago, in his "Feast of the Poets"—which, by the way, has been Mr. L.'s model in many respects.

Although ill temper has evidently engendered this "Fable," it is by no means a satire throughout. Much of it is devoted to panegyric—but our readers would be quite puzzled to know the grounds of the author's laudations, in many cases, unless made acquainted with a fact which we think it as well they should be informed of at once. Mr. Lowell is one of the most rabid of the Abolition fanatics; and no Southerner who does not wish to be insulted, and at the same time revolted by a bigotry the most obstinately blind and deaf, should ever touch a volume by this author.* His fanaticism about slavery is a mere local outbreak of the same innate wrong-headedness which, if he owned slaves, would manifest itself in atrocious ill-treatment of them, with murder of any abolitionist who should endeavor to set them free. A fanatic of Mr. L.'s species, is simply a fanatic for the sake of fanaticism, and *must* be a fanatic in whatever circumstances you place him.

His prejudices on the topic of slavery break out everywhere in his present book. Mr. L. has not the common honesty to speak well, even in a literary sense, of any man who is not a ranting abolitionist.

* This "Fable *for the Critics*"—this *literary* satire—this benevolent *jeu d'esprit* is disgraced by such passages as the following:

> Forty fathers of Freedom, of whom twenty bred
> Their sons for the rice swamps at so much a head,
> And their daughters for—faugh;

With the exception of Mr. Poe, (who has written some commendatory criticisms on his poems,) no Southerner is mentioned *at all* in this "Fable." It is a fashion among Mr. Lowell's set to affect a belief that there is *no such thing* as Southern Literature. Northerners—people who have really nothing to speak of as men of letters,—are cited by the dozen, and lauded by this candid critic without stint, while Legaré, Simms, Longstreet, and others of equal note are passed by in contemptuous silence. Mr. L. cannot carry his frail honesty of opinion even so far South as New York. All whom he praises are Bostonians. Other writers are barbarians, and satirized accordingly—if mentioned at all.

To show the general *manner* of the Fable, we quote a portion of what he says about Mr. Poe:

Here comes Poe with his Raven, like Barnaby Rudge—
Three-fifths of him genius, and two-fifth sheer fudge;
Who talks like a book of iambs and pentameters,
In a way to make all men of common sense d—n metres
Who has written some things far the best of their kind;
But somehow the heart seems squeezed out by the mind.

We may observe here that *profound* ignorance on any particular topic is always sure to manifest itself by some allusion to "common sense" as an all-sufficient instructor. So far from Mr. P.'s talking "like a book" on the topic at issue, his chief purpose has been to demonstrate that there exists *no* book on the subject worth talking *about;* and "common sense," after all, has been the basis on which *he* relied, in contradistinction from the *un*common nonsense of Mr. L. and the small pedants.

And now let us see how far the unusual "common sense" of our satirist has availed him in the structure of his verse. First, by way of showing what his

intention was, we quote three accidentally accurate lines:

> But a boy | he could ne | ver be right | ly defined.
> As I said | he was ne | ver precise | ly unkind.
> But as Ci | cero says | he won't say | this or that.

Here it is clearly seen that Mr. L. intends a line of four anapæsts. (An anapæst is a foot composed of two short syllables followed by a long.) With this observation, we will now simply copy a few of the lines which constitute the body of the poem; asking any of our readers to *read them if they can;* that is to say, place the question, without argument, on the broad basis of the very commonest "common sense."

They're all from one source, monthly, weekly, diurnal. . . .
Disperse all one's good and condense all one's poor traits. . .
The one's two-thirds Norseman, the other half Greek. . . .
He has imitators in scores who omit. . . .
Should suck milk, strong will-giving brave, such as runs. . .
Along the far rail-road the steam-snake glide white. . . .
From the same runic type-fount and alphabet. . . .
Earth has six truest patriots, four discoverers of ether. . .
Every cockboat that swims clears its fierce (pop) gundeck at him. . . .
Is some of it pr—— no, 'tis not even prose. . . .
O'er his principles when something else turns up trumps. . .
But a few silly (syllo I mean) gisms that squat 'em. . . .
Nos, we don't want extra freezing in winter. . . .
Plough, dig, sail, forge, build, carve, paint, make all things new.

But enough:—we have given a fair specimen of the *general* versification. It might have been better—but we are quite sure that it *could not have been worse.* So much for "common sense," in Mr. Lowell's understanding of the term. Mr. L. should not have meddled with the anapæstic rhythm: it is exceedingly awkward in the hands of one who knows nothing about it and who *will* persist in

fancying that he can write it by ear. Very especially he should have avoided this rhythm in satire, which, more than any other branch of Letters, is dependent upon seeming trifles for its effect. Two-thirds of the force of the "Dunciad" may be referred to its exquisite finish; and had "The Fable for the Critics" been, (what it is *not*,) the quintessence of the satiric spirit itself, it would nevertheless, in so slovenly a form, have failed. As it is, no failure was ever more complete or more pitiable. By the publication of a book at once so ambitious and so feeble—so malevolent in design and so harmless in execution—a work so roughly and clumsily yet so weakly constructed—so very different, in body and spirit, from anything that he has written before—Mr. Lowell has committed an irrevocable *faux pas* and lowered himself at least fifty per cent in the literary public opinion.

MR. GRISWOLD AND THE POETS

THAT we are not a poetical people has been asserted so often and so roundly, both at home and abroad, that the slander, through mere dint of repetition, has come to be received as truth. Yet nothing can be farther removed from it. The mistake is but a portion, or corollary, of the old dogma, that the calculating faculities are at war with the ideal; while, in fact, it may be demonstrated that the two divisions of mental power are never to be found in perfection apart. The *highest* order of the imaginative intellect is always preëminently mathematical; and the converse.

The idiosyncrasy of our political position has stimulated into early action whatever practical talent we possessed. Even in our national infancy we evinced a degree of utilitarian ability which put to shame the mature skill of our forefathers. While yet in leading-strings we proved ourselves adepts in all the arts and sciences which promote the *comfort* of the animal man. But the arena of exertion, and of consequent distinction, into which our first and most obvious wants impelled us, has been regarded as the field of our deliberate choice. Our necessities have been mistaken for our propensities. Having been forced to make railroads, it has been deemed impossible that we should make verse. Because it suited us to construct an engine in the first instance, it has been denied that we could compose an epic in the second. Because we were not all Homers in the beginning, it has been somewhat too rashly taken

for granted that we shall be all Jeremy Benthams to the end.

But this is the purest insanity. The principles of the poetic sentiment lie deep within the immortal nature of man, and have little necessary reference to the worldly circumstances which surround him. The poet in Arcady is, in Kamschatka, the poet still. The self-same Saxon current animates the British and the American heart; nor can any social, or political, or moral, or physical conditions do more than momentarily repress the impulses which glow in our own bosoms as fervently as in those of our progenitors.

Those who have taken most careful note of our literature for the last ten or twelve years, will be most willing to admit that *we are* a poetical people; and in no respect is the fact more plainly evinced than in the eagerness with which books professing to compile or select from the productions of our native bards, are received and appreciated by the public. Such books meet with success, at least with sale, at periods when the general market for literary wares is in a state of stagnation; and even the ill taste displayed in some of them has not sufficed to condemn.

The "Specimens of American Poetry," by Kettell; the "Common-place Book of American Poetry," by Cheever; a Selection by General Morris; another by Mr. Bryant; the "Poets of America," by Mr. Keese—all these have been widely disseminated and well received. In some measure, to be sure, we must regard their success as an affair of personalities. Each individual, honored with a niche in the compiler's memory, is naturally anxious to possess a copy of the book so honoring him; and this anxiety will extend, in some cases, to ten or twenty of the

immediate friends of the complimented; while, on the other hand, purchasers will arise, in no small number, from among a very different class—a class animated by very different feelings. I mean the omitted—the large body of those who, supposing themselves entitled to mention, have yet been unmentioned. These buy the unfortunate book as a matter of course, for the purpose of abusing it with a clear conscience and at leisure. But holding these deductions in view, we are still warranted in believing that the demand for works of the kind in question, is to be attributed, mainly, to the general interest of the subject discussed. The public have been desirous of obtaining a more distinct view of our poetical literature than the scattered effusions of our bards and the random criticisms of our periodicals, could afford. But, hitherto, nothing has been accomplished in the way of supplying the *desideratum*. The "specimens" of Kettell were specimens of nothing but the ignorance and ill taste of the compiler. A large proportion of what he gave to the world as American poetry, to the exclusion of much that was really so, was the doggerel composition of individuals unheard of and undreamed of, except by Mr. Kettell himself. Mr. Cheever's book did not belie its title, and was excessively "Common-place." The selection by General Morris was in so far good, that it accomplished its object to the full extent. This object looked to nothing more than single, brief extracts from the writings of every one in the country who had established even the slightest reputation as a poet. The extracts, so far as our truer poets were concerned, were tastefully made; but the proverbial kind feeling of the General seduced him into the admission of an inordinate quantity of the purest

twattle. It was gravely declared that we had more than *two hundred* poets in the land. The compilation of Mr. Bryant, from whom much was expected, proved a source of mortification to his friends, and of astonishment and disappointment to all; merely showing that a poet is, necessarily, neither a critical nor an impartial judge of poetry. Mr. Keese succeeded much better. He brought to his task, if not the most rigorous impartiality, at least a fine taste, a sound judgment, and a more thorough acquaintance with our poetical literature than had distinguished either of his predecessors.

Much, however, remained to be done; and here it may be right to inquire—"What should be the aim of every compilation of the character now discussed?" The object, in general terms, may be stated, as the conveying, within moderate compass, a distinct view of our poetry and of our poets. This, in fact, is the demand of the public. A book is required, which shall not so much be the reflection of the compiler's peculiar views and opinions upon poetry in the abstract, as of the popular judgment upon such poetical works as have come immediately within its observation. It is not the author's business to insist upon his own theory, and, in its support, to rake up from the by-ways of the country the "inglorious Miltons" who may, possibly, there abound; neither, because ill according with this theory, is it his duty to dethrone and reject those who have long maintained supremacy in the estimation of the people. In this view, it will be seen that regard must be paid to the mere *quantity* of a writer's effusions. He who has published much, is not to be omitted because, in the opinion of the compiler, he has written nothing fit for publication. On the other hand, he who has extemporized a

single song, which has met the eye of no one but our bibliographer, is not to be set forth among the poetical magnates, even although the one song itself be esteemed equal to the very best of Bérangér.

Of the two classes of sins—the negative and the positive—those of omission and those of commission—obvious ones of the former class are, beyond doubt, the more unpardonable. It is better to introduce half a dozen "great unknowns," than to give the "cut direct" to a single individual who has been fairly acknowledged as known. The public, in short, seem to demand *such a compendium of our poetical literature as shall embrace specimens from those works alone, of our recognized poets, which, either through accident, or by dint of merit, have been most particularly the subjects of public discussion.* We wish this, that we may be put in condition to decide for ourselves upon the justice or injustice of the reputation attained. In critical opinion much diversity exists; and, although there is one true and tenable critical opinion, there are still a thousand, upon all topics, which, being only the shadows, have all the outlines, and assume all the movements, of the substance of truth. Thus any critic who should exclude from the compendium all which tallied not with his individual ideas of the Muse, would be found to exclude nine hundred and ninety-nine thousandths of that which the public at large, embracing *all* varieties of opinion, has been accustomed to acknowledge as poesy.

These remarks apply only to the admission or rejection of poetical specimens. The public being put fairly in possession of the matter debated, with the provisions above mentioned, the analysis of individual claims, *so far as the specimens extend*, is not only not unbecoming in the compiler, but a thing to

be expected and desired. To this department of his work he should bring analytical ability; a distinct impression of the nature, the principles, and the aims of poetry; a thorough contempt for all prejudice at war with principle; a poetic sense of the poetic; sagacity in the detection, and audacity in the exposure of demerit; in a word talent *and faith;* the lofty honor which places mere courtesy beneath its feet; the boldness to praise an enemy, and the more unusual courage to damn a friend.

It is, in fact, by the criticism of the work, that the public voice will, in the end, decide upon its merits. In proportion to the ability or incapacity here displayed, will it, sooner or later, be approved or condemned. Nevertheless, the mere *compilation* is a point, perhaps, of greater importance. With the meagre published *aids* existing previously to Mr. Griswold's book, the labor of such an undertaking must have been great; and not less great the industry and general information in respect to our literary affairs, which have enabled him so successfully to prosecute it.

The work before us* is indeed so vast an improvement upon those of a similar character which have preceded it, that we do its author some wrong in classing all together. Having explained, somewhat minutely, our views of the proper mode of compilation, and of the general aims of the species of book in question, it but remains to say that these views have been very nearly fulfilled in the "Poets and Poetry of America," while altogether unsatisfied by the earlier publications.

The volume opens with a preface, which, with

*The Poets and Poetry of America: with an Historical Introduction. By Rufus W. Griswold. Philadelphia: Carey & Hart.

some little supererogation, is addressed "To the Reader"; inducing very naturally the query, whether the whole book is not addressed to the same individual. In this preface, which is remarkably well written and strictly to the purpose, the author thus evinces a just comprehension of the nature and objects of true poesy:

> He who looks on Lake George, or sees the sun rise on Mackinaw, or listens to the grand music of a storm, is divested, certainly for a time, of a portion of the alloy of his nature. The elements of power in all sublime sights and heavenly harmonies, should live in the poet's song, to which they can be transferred only by him who possesses the creative faculty. The sense of beauty, next to the miraculous divine suasion, is the means through which the human character is purified and elevated. *The creation of beauty, the manifestation of the real by the ideal, "in words that move in metrical array," is poetry.*

The italics are our own; and we quote the passage because it embodies the *sole true* definition of what has been a thousand times erroneously defined.

The earliest specimens of poetry presented in the body of the work, are from the writings of Philip Freneau, "one of those worthies who, both with lyre and sword, aided in the achievement of our independence." But, in a volume professing to treat, generally, of the "Poets and Poetry of America," some mention of those who versified before Freneau, would of course, be considered desirable. Mr. Griswold has included, therefore, most of our earlier votaries of the Muse, with many specimens of their powers, in an exceedingly valuable "Historical Introduction"; his design being to exhibit as well "*the progress* as the condition of poetry in the United States."

The basis of the compilation is formed of short

biographical and critical notices, with selections from the works of, in all, eighty-seven authors, chronologically arranged. In an appendix at the end of the volume, are included specimens from the works of sixty, whose compositions have either been too few, or in the editor's opinion too *mediocres*, to entitle them to more particular notice. To each of these specimens are appended foot notes, conveying a brief biographical summary, without anything of critical disquisition.

Of the general plan and execution of the work we have already expressed the fullest approbation. We know no one in America who could, or *who would*, have performed the task here undertaken, at once so well in accordance with the judgment of the critical, and so much to the satisfaction of the public. The labors, the embarrassments, the great difficulties of the achievement are not easily estimated by those before the scenes.

In saying that, individually, we disagree with many of the opinions expressed by Mr. Griswold, is merely suggesting what, in itself, would have been obvious without the suggestion. It rarely happens that any two persons thoroughly agree upon any one point. It would be mere madness to imagine that any two could coincide in every point of a case where exists a multiplicity of opinions upon a multiplicity of points. There is no one who, reading the volume before us, will not in a thousand instances, be tempted to throw it aside, because its prejudices and partialities are, in a thousand instances, altogether at war with his own. But when so tempted, he should bear in mind, that had the work been that of Aristarchus himself, the discrepancies of opinion would still have startled him and vexed him as now.

We disagree then, with Mr. Griswold in *many* of his critical estimates; although in general, we are proud to find his decisions our own. He has omitted from the body of his book, some one or two whom we should have been tempted to introduce. On the other hand, he has scarcely made us amends by introducing some one or two dozen whom we should have treated with contempt. We might complain too of a prepossession, evidently unperceived by himself, for the writers of New England. We might hint also, that in two or three cases, he has rendered himself liable to the charge of personal partiality; it is often so *very* difficult a thing to keep separate in the mind's eye, our conceptions of the poetry of a friend, from our impressions of his good fellowship and our recollections of the flavor of his wine.

But having said thus much in the way of fault-finding, we have said all. The book should be regarded as *the most important addition which our literature has for many years received.* It fills a void which should have been long ago supplied. It is written with judgment, with dignity and candor. Steering with a dexterity not to be sufficiently admired, between the Scylla of Prejudice on the one hand, and the Charybdis of Conscience on the other, Mr. Griswold in the "Poets and Poetry of America," has entitled himself to the thanks of his countrymen, while showing himself a man of taste, talent, *and tact.*

THE FEMALE POETS OF AMERICA* is a large volume, to match "The Poets and Poetry of America," "The Prose Authors of America," and

*The Female Poets of America. By Rufus Wilmot Griswold. Philadelphia: Carey & Hart.

"The Poets and Poetry of England,"—all of which have been eminently and justly successful. These works have indisputable claims upon public attention as critical summaries, at least, of literary merit and demerit. Their great and most obvious value, as affording *data* or material for criticism—as mere collections of the best specimens in each department and as records of fact, in relation not more to books than to their authors—has in some measure overshadowed the more important merit of the series: for these works have often, and in fact very generally, the positive merits of discriminative criticism, and of honesty—*always* the more negative merit of strong common-sense. The best of the series is, beyond all question, "The Prose Author of America." This is a book of which any critic in the country might well have been proud, without reference to the mere industry and research manifested in its compilation. These are truly remarkable; but the vigor of comment and force of style are not less so; while more independence and self-reliance are manifested than in any other of the series. There is not a weak paper in the book; and some of the articles are able in all respects. The truth is that Mr. Griswold's intellect is more at home in Prose than Poetry. He is a better judge of fact than of fancy; not that he has not shown himself quite competent to the task undertaken in "The Poets and Poetry of America," or of England, or in the work now especially before us. In this latter, he has done no less credit to himself than to the numerous lady-poets whom he discusses—and many of whom he now first introduces to the public. We are glad, for Mr. Griswold's sake, as well as for the interests of our literature generally, to perceive that he has been at the pains of doing what Northern

critics seem to be at great pains *never* to do—that is to say, he has been at the trouble of doing justice, in great measure, to several poetesses who have not had the good fortune to be born in the North. The notices of the Misses Carey, of the Misses Fuller, of the sisters Mrs. Warfield and Mrs. Lee, of Mrs. Nichols, of Miss Welby, and of Miss Susan Archer Talley, reflect credit upon Mr. Griswold, and show him to be a man not more of taste than—shall we say it?—of courage. Let our readers be assured that, (as matters are managed among the four or five different *cliques* who control our whole literature in controlling the larger portion of our critical journals,) it requires no small amount of *courage*, in an author whose subsistence lies in his pen, to *hint*, even, that anything good, in a literary way, can, by any possibility, exist out of the limits of a certain narrow territory. We repeat that Mr. Griswold deserves our thanks, under such circumstances, for the cordiality with which he has recognized the poetical claims of the ladies mentioned above. He has *not*, however, done one or two of them that *full* justice which, ere long, the public will take upon itself the task of rendering them. We allude especially to the case of Miss Talley. Mr. Griswold praises her highly; and we would admit that it would be expecting of him too much, just at present, to hope for his avowing, of Miss Talley, what *we* think of her, and what one of our best known critics has distinctly avowed—that she ranks already with *the best* of American poetesses, and in time will surpass them all—that her demerits are those of inexperience and excessive sensibility, (betraying her, unconsciously, into imitation,) while her merits are those of unmistakeable *genius*. We are proud to be able to say, moreover, in respect to another

of the ladies referred to above, that one of her poems is *decidedly the noblest poem in the collection*—although the most distinguished poetesses in the land have here included their most praiseworthy compositions. Our allusion is to Miss Alice Carey's "Pictures of Memory." Let our readers see it and judge for themselves. We speak deliberately:—in all the higher elements of poetry—in true imagination—in the power of exciting the only real poetical effect—elevation of *the soul*, in contradistinction from mere excitement of the intellect or heart—the poem in question is the noblest in the book.

"The Female Poets of America" includes ninety-five names—commencing with Ann Bradstreet, the contemporary of the once world-renowned Du Bartas—him of the "nonsense-verses"—the poet who was in the habit of styling the sun the "Grand Duke of Candles"—and ending with "Helen Irving"—a *nom de plume* of Miss Anna H. Phillips. Mr. Griswold gives most space to Mrs. Maria Brooks, (*Maria del Occidente*,) *not*, we hope and believe, merely because Southey has *happened* to commend her. The claims of this lady we have not yet examined so thoroughly as we could wish, and we will speak more fully of her hereafter, perhaps. In point of actual merit—that is to say of actual accomplishment, without reference to mere indications of the ability to accomplish—we would rank the first dozen or so in this order—(leaving out Mrs. Brooks for the present). Mrs. Osgood—*very decidedly first*—then Mrs. Welby, Miss Carey, (or the Misses Carey,) Miss Talley, Mrs. Whitman, Miss Lynch, Miss Frances Fuller, Miss Lucy Hooper, Mrs. Oakes Smith, Mrs. Ellet, Mrs. Hewitt, Miss Clarke, Mrs. Lewis, Mrs. Nichols, Mrs. Warfield,

(with her sister, Mrs. Lee,) Mrs. Eames, and Mrs. Sigourney. If Miss Lynch had as much imagination as energy of expression and artistic power, we would place her next to Mrs. Osgood. The next *skilful merely*, of those just mentioned, are Mrs. Osgood, Miss Lynch, and Mrs. Sigourney. The most imaginative are Miss Carey, Mrs. Osgood, Miss Talley, and Miss Fuller. The most accomplished are Mrs. Ellet, Mrs. Eames, Mrs. Lewis, Mrs. Whitman, and Mrs. Oakes Smith. The most popular are Mrs. Osgood, Mrs. Oakes Smith, and Miss Hooper.

MR. LONGFELLOW AND OTHER PLAGIARISTS

A DISCUSSION WITH "OUTIS"

FOR the "Evening Mirror" of January 14, (1846), before my editorial connexion with the "Broadway Journal," I furnished a brief criticism on Professor Longfellow's "Waif." In the course of my observations, I collated a poem called "*The* Death-Bed," and written by Hood, with one by Mr. Aldrich, entitled "A Death-Bed." The criticism ended thus:

> We conclude our notes on the "Waif," with the observation that, although full of beauties, it is infected with a *moral taint*—or is this a mere freak of our own fancy? We shall be pleased if it be so;—but there *does* appear, in this little volume, a very careful avoidance of all American poets who may be supposed especially to interfere with the claims of Mr. Longfellow. These men Mr. Longfellow can continuously *imitate* (*is* that the word?) and yet never even incidentally commend.

Much discussion ensued. A friend of Mr. Longfellow's penned a defence, which had at least the merit of being thoroughly impartial; for it defended Mr. L., not only from the one-tenth of very moderate disapproval in which I had indulged, but from the nine-tenths of my enthusiastic admiration into the bargain. The fact is, if I was *not* convinced that in ninety-nine hundredths of all that I had written about Mr. Longfellow I was decidedly in the wrong, at least it was no fault of Mr. Longfellow's very luminous friend. This well-intended defence was

published in the "Mirror," with a few words of preface by Mr. Willis, and of postscript by myself. Still dissatisfied, Mr. L., through a second friend, addressed to Mr. Willis an expostulatory letter, of which the "Mirror" printed only the following portion:

> It has been asked, perhaps, why Lowell was neglected in this collection? Might it not as well be asked why Bryant, Dana and Halleck were neglected? The answer is obvious to any one who candidly considers the character of the collection. It professed to be, according to the Poem, from the humbler poets; and it was intended to embrace pieces that were anonymous, or which were easily accessible to the general reader—the *waifs* and *estrays* of literature. To put anything of Lowell's, for example, into a collection of *waifs* would be a particular liberty with pieces which are all collected and christened.

Not yet content, or misunderstanding the tenor of some of the wittily-*put* comments which accompanied the quotation, the aggrieved poet, through one of the two friends as before, or perhaps through a third, finally prevailed on the good nature of Mr. Willis to publish an explicit declaration of his disagreement with "*all* the disparagement of Longfellow which had appeared in the criticism in question.

Now when we consider that many of the points of censure made by me in this *critique* were absolutely as plain as the nose upon Mr. Longfellow's face—that it was impossible to gainsay them—that we defied him and his coadjutors to say a syllable in reply to them—and that they held their tongues and not a syllable said—when we consider all this, I say, then the satire of the "*all*" in Mr. Willis's manifesto becomes apparent at once. Mr. Longfellow did not see it, and I presume his friends did not see it. I did. In my mind's eye it expanded itself thus;—"My

dear Sir, or Sirs, what will you have? you are an insatiable set of cormorants, it is true; but if you will only let me know what you desire, I will satisfy you, if I die for it. Be quick!—merely say what it is you wish me to admit, and (for the sake of getting rid of you) I will admit it upon the spot. Come! I will grant at once that Mr. Longfellow is Jupiter Tonans, and that his three friends are the Graces, or the Furies, whichever you please. As for a fault to be found with either of you, *that* is impossible, and I say so. I disagree with *all*—with every syllable of the disparagement that ever has been whispered against you up to this date, and (not to stand upon trifles) with all that ever *shall* be whispered against you henceforward, forever and forever. May I hope at length that these assurances will be sufficient?" But if Mr. Willis really hoped anything of the kind he was mistaken.

In the meantime Mr. Briggs, in the "Broadway Journal"—did me the honor of taking me to task for what he supposed to be my insinuations against Mr. Aldrich. My reply (in the "Mirror") prefaced by a few words from Mr. Willis, ran as follows:

Much interest has been given in our literary circles of late to the topic of plagiarism. About a month ago a very eminent critic connected with this paper, took occasion to point out a *parallelism* between certain lines of Thomas Hood, and certain others which appeared in the collection of American poetry edited by Mr. Griswold. Transcribing the passages, he ventured the assertion that "*somebody* is a thief." The matter had been nearly forgotten, if not altogether so, when a good-natured friend" of the American author (whose name had by us never been mentioned) considered it advisable to re-collate the passages, with the view of convincing

the public (and himself) that no plagiarism is chargeable to the party of whom he thinks it chivalrous to be the "good-natured friend." For our own part, should *we* ever be guilty of an indiscretion of this kind, we deprecate all aid from our "good-natured friends"—but in the mean time it is rendered necessary that once again we give publicity to the collation of poems in question. Mr. Hood's lines run thus:

We watched her breathing through the night,
  Her breathing soft and low,
As in her breast the wave of life
  Kept heaving to and fro.

So silently we seemed to speak,
  So slowly moved about,
As we had lent her half our powers
  To eke her being out.

Our very hope belied our fears;
  Our fears our hope belied;
We thought her dying when she slept,
  And sleeping when she died.

But when the morn came dim and sad,
  And chill with early showers,
Her quiet eyelids closed;—she had
  Another morn than ours.

Mr. Aldrich's thus:—

Her sufferings ended with the day,
  Yet lived she at its close,
And breathed the long, long night away
  In statue-like repose;

But when the sun in all its state
  Illumed the eastern skies,
She passed through Glory's morning gate,
  And walked in paradise.

And here, to be sure, we might well leave a decision in the case to the verdict of common sense. But since the "Broadway Journal" insists upon the "no resemblance," we are constrained to point out especially where our supposed similarity lies. In the first place, then, the subject in both pieces is *death*. In the second, it is the death of a woman. In the third, it is the death of a woman *tranquilly* dying. In the fourth, it is the death of a woman who lies tranquilly *throughout the night*. In the fifth, it is the death of a woman whose "*breathing* soft and low is watched through the night," in the one instance, and who "*breathed* the long long night away in statue-like repose" in the other. In the sixth place, in both poems this woman dies just at daybreak. In the seventh place, dying just at daybreak, this woman, in both cases, steps directly into Paradise. In the eighth place, all these identities of circumstance are related in identical rhythms. In the ninth place, these identical rhythms are arranged in identical metres; and, in the tenth place, these identical rhythms and metres are constructed into identical stanzas.

At this point the matter rested for a fortnight, when a fourth friend of Mr. Longfellow took up the cudgels for him and Mr. Aldrich conjointly, in another communication to the "Mirror." I copy it in full.

PLAGIARISM.—*Dear Willis*—Fair play is a jewel, and I hope you will let us have it. I have been much amused, by some of the efforts of your critical friend, to convict Longfellow of imitation, and Aldrich and others, of plagiarism. What *is* plagiarism? And what constitutes a good ground for the charge? Did no two men ever think alike without stealing one from the other? or, thinking alike, did no two men ever use the same, or similar words, to convey the thoughts, and that, without any communication with each other? To deny it would be absurd. It is a thing of every day occurrence. Some years ago, a letter was written from some part of New England, describing one of those scenes, not very common during what is called "the January thaw," when the snow, mingled with rain, and freezing as it falls, forms a perfect covering of ice

I put no faith in the *nil admirari*, and am apt to be amazed at every second thing which I see. One of the most amazing things I have yet seen, is the complacency with which Outis throws to the right and left his anonymous assertions, taking it for granted that because he (Nobody) asserts them, I believe them as a matter of course. However—he is quite in the right. I am perfectly ready to admit anything that he pleases, and am prepared to put as implicit faith in his *ipse dixit* as the Bishop of Autun did in the Bible—on the ground that he knew nothing about it at all. We will understand it, then, not merely as an anonymous assertion but as an absolute fact, that the two chandelier authors "were not and never have heen acquainted with each other, and that neither could have seen the work of the other before writing." We will agree to understand all this as indisputable truth, I say, through motives of the purest charity, for the purpose of assisting a friend out of trouble, and without reference to the consideration that no third person short of Signor Blitz or Professor Rogers could in any conceivable manner have satisfied himself of the truth of the twentieth part of it. Admitting this and everything else, to be as true as the pentateuch, it follows that plagiarism in the case in question was a thing that could not by any possibility be—and do I rightly comprehend Outis as demonstrating the impossibility of plagiarism where it *is* possible, by adducing instances of inevitable similarity under circumstances where it *is not?* The fact is, that through want of space and time to follow Outis through the labyrinth of impertinences in which he is scrambling about, I am constrained much against my sense of decorum, to place him in the high-road of his argument, so

he may see where he is, and what he is doing, and what it is that he is endeavoring to demonstrate.

He wishes to show, then, that Mr. Longfellow is innocent of the imitation with which I have charged him, and that Mr. Aldrich is innocent of the plagiarism with which I have *not* charged him; and this duplicate innocence is expected to be proved by showing the possibility that a certain, or that any uncertain series of coincidences may be the result of pure accident. Now of course I cannot be sure that Outis will regard my admission as a service or a disservice, but I admit the possibility at once; and not only this, but I would admit it as a possibility were the coincidences a billion, and each of the most definite peculiarity that human ingenuity could conceive. But in admitting this, I admit just nothing at all, so far as the advancement of Outis's proper argument is concerned. The affair is one of *probabilities* altogether, and can be satisfactorily settled only by reference to their Calculus.

"Pray," inquires Outis of Mr. Willis, "did you ever think the worse of Dana because your friend John Neal charged him with pirating upon Paul Allen, and Bryant, too, in his poem of THE DYING RAVEN?" I am sincerely disposed to give Outis his due, and will not pretend to deny his happy facility in asking irrelevant questions. In the present case, we can only imagine Mr. Willis's reply:—"My dear sir," he might say, "I certainly do not think much the worse of Mr. Dana, because Mr. Neal *charged* him with the piracy, but be so kind as not to inquire what might have been my opinion had there been any substantiation of the charge." I quote Outis's inquiry, however, not so much to insist upon its singular luminousness, as to call attention to the ar-

gument embodied in the capital letters of "THE DYING RAVEN."

Now, were I, in any spasm of perversity, to direct Outis's catechetical artillery against himself, and demand of him explicitly *his reasons* for causing those three words to be printed in capitals, what in the world would he do for a reply? As a matter of course, for some moments, he would be profoundly embarrassed—but, being a true man, and a chivalrous one, as all defenders of Mr. Longfellow must be, he could not fail, in the end, to admit that they were so printed for the purpose of safely insinuating a charge which not even an Outis had the impudence openly to utter. Let us imagine his thoughts while carefully twice underscoring the words. Is it impossible that they ran thus?—"I am perfectly well aware, to be sure, that the only conceivable resemblance between Mr. Bryant's poem and Mr. Poe's poem, lies in their common reference to a raven; but then, what I am writing will be seen by some who have not read Mr. Bryant's poem, and by many who have never heard of Mr. Poe's, and among these classes I shall be able to do Mr. Poe a serious injustice and injury, by conveying the idea that there is really sufficient similarity to warrant that charge of plagiarism, which I, Outis, the 'acquaintance of Mr. Longfellow,' am too high-minded and too merciful to prefer."

Now, I do not pretend to be positive that any such thoughts as these ever entered the brain of Outis. Nor will I venture to designate the whole insinuation as a specimen of "carping littleness, too paltry for any man who values his reputation as a gentleman"; for, in the first place, the whole matter, as I have put it, is purely supposititious, and in the second, I should furnish ground for a new insinua-

tion of the same character, inasmuch as I should be employing Outis's identical words. The fact is, Outis has happened upon the idea that the most direct method of rebutting one accusation, is to get up another. By showing that *I* have committed a sin, he proposes to show that Mr. Aldrich and Mr. Longfellow have *not*. Leaving the underscored DYING RAVEN to argue its own case, he proceeds, therefore, as follows:—

Who, for example, would wish to be guilty of the littleness of detracting from the uncommon merit of that remarkable poem of this same Mr. Poe's, recently published in the Mirror, from the American Review, entitled "THE RAVEN," by charging *him* with the paltriness of imitation? And yet, some snarling critic, who might envy the reputation he had not the genius to secure for himself, might refer to the frequent, very forcible, but rather quaint repetition, in the last two lines of many of the stanzas, as a palpable imitation of the manner of Coleridge, in several stanzas of the *Ancient Mariner*. Let me put them together. Mr. Poe says—

Let me see, then, what thereat is, and this mystery explore,
Let my heart be still a moment, and this mystery explore.

And again—

It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.

Mr. Coleridge says, (running two lines into one):

For all averred I had killed the bird that made the breeze to blow,
"Ah, wretch!" said they, "the bird to slay, that made the breeze to blow.

And again—

They all averred I had killed the bird, that brought the fog and mist,
"'Twas right," said they, "such birds to slay, that bring the fog and mist."

The "rather quaint" is ingenious. Fully one-third of whatever effect "The Raven" has, is wrought by the quaintness in question—a point elaborately in-

troduced, to accomplish a well-considered purpose. What idea would Outis entertain of me, were I to speak of his defence of his friends as very decent, very respectable, but rather meritorious? In the passages collated, there are two points upon which the "snarling critic" might base his insinuation—if ever so weak a "snarling critic" existed. Of these two points one is purely hypothetical—that is to say, it is disingenuously manufactured by Mr. Longfellow's acquaintance to suit his own purposes—or perhaps the purposes of the imaginary snarling critic. The argument of the second point is demolished by my not only admitting it, but insisting upon it. Perhaps the least tedious mode of refuting Outis, is to acknowledge nine-tenths of everything he may think proper to say.

But, in the present instance, what am I called upon to acknowledge? I am charged with imitating the repetition of phrase in the two concluding lines of a stanza, and of imitating this from Coleridge. But why not extend the accusation, and insinuate that I imitate it from everybody else? for certainly there is no poet living or dead who has not put in practice the identical effect—the well-understood effect of the *refrain*. Is Outis's argument to the end that *I* have no right to this thing for the reason that all the world has? If this is *not* his argument, will he be kind enough to inform me (at his leisure) what it *is?* Or is he prepared to confess himself so absurdly uninformed as not to know that whatever a poet claims on the score of original versification, is claimed not on account of any individual rhythmical or metrical effects, (for *none* are individually original,) but solely on account of the novelty of his *combinations* of old effects? The hypothesis, or manufacture, consists in the alteration of Cole-

ridge's metre, with the view of forcing it into a merely ocular similarity with my own, and thus of imposing upon some one or two grossly ignorant readers. I give the verses of Coleridge as they *are:*

> For all averred, I had killed the bird
> That made the breeze to blow,
> Ah, wretch, said they, the bird to slay,
> That made the breeze to blow.

The verses beginning, "*They* all averred," etc., are arranged in the same manner. Now I have taken it for granted that it is Outis's design to impose the idea of similarity between my lines and those of Coleridge, upon some one or two grossly ignorant individuals: at the same time, whoever attempts such an imposition is rendered liable at least to the suspicion of very gross ignorance himself. The ignorance or the knavery are the two uncomfortable horns of his dilemma.

Let us see. Coleridge's lines are arranged in quatrains—mine in couplets. His first and third lines rhyme at the close of the second and fourth feet—mine flow continuously, without rhyme. His metre, briefly defined, is alternately tetrameter acatalectic and trimeter acatalectic—mine is uniformly octameter catalectic. It might be expected, however, that at least the *rhythm* would prove to be identical—but not so. Coleridge's is iambic (varied in the third foot of the first line with an anapæst) —mine is the exact converse, trochaic. The fact is, that neither in rhythm, metre, stanza, or rhyme, is there even a *single* point of *approximation* throughout; the *only* similarity being the wickedly or sillily manufactured one of Outis himself, appealing from the ears to the eyes of the most uncultivated classes of the rabble. The ingenuity and validity of the

manufacture might be approached, although certainly not paralleled, by an attempt to show that blue and yellow pigments standing unmixed at separate ends of a studio, were equivalent to green. I say "not paralleled," for even the *mixing* of the pigments, in the case of Outis, would be very far, as I have shown, from producing the supposititious effect. Coleridge's lines, written together, would result in rhymed iambic heptameter acatalectic, while mine are unrhymed trochaic octameter catalectic—differing in every conceivable circumstance. A closer parallel than the one I have imagined, would be the demonstration that two are equal to four, on the ground that, possessing two dollars, a man will have four when he gets an additional couple—for that the additional couple is *somewhere*, no one, after due consideration, will deny.

If Outis will now take a seat upon one of the horns of his dilemma, I will proceed to the third variation of the charges *insinuated* through the medium of the "snarling critic," in the passage heretofore quoted.*

The first point to be attended to is the "ten to one that I never saw it before." Ten to one that I never did—but Outis might have remembered that twenty to one I should *like* to see it. In accusing either Mr. Aldrich or Mr. Hood, I printed their poems together and in full. But an *anonymous* gentleman rebuts my accusation by telling me that there is a certain similarity between a poem of my own and an *anonymous* poem which he has before *him*, and which he would like to transcribe if it were not too long. He contents himself, therefore, with giving me, from this too long poem, three stanzas

* "I have before me," to "part of such comparison," *ante*, p. 116.

which are shown, by a series of intervening asterisks, to have been *culled*, to suit his own purposes, from different portions of the poem, but which (again to suit his own purposes) he places before the public in consecutive connexion! The least that can be said of the whole statement is that it is deliciously frank—but, upon the whole, the poem will look quite as well before *me*, as before Outis, whose time is too much occupied to transcribe it. I, on the other hand, am entirely at leisure, and will transcribe and *print* the whole of it with the greatest pleasure in the world—provided always that it is not too long to refer to—too long to have its whereabouts pointed out—as I half suspect, from Outis's silence on the subject, that *it is*. One thing I will take it upon myself to say, in the spirit of prophecy:—whether the poem in question is or is not in existence (and we have only Nobody's word that it is,) the passages *as quoted*, are not in existence, except as quoted by Outis, who, in some particulars, I maintain, has falsified the text, for the purpose of *forcing* a similarity, as in the case of the verses of Coleridge. All this I assert in the spirit of prophecy, while we await the forthcoming of the poem. In the meantime, we will estimate the "identities" with reference to the "Raven" as collated with the passages culled by Outis—granting him everything he is weak enough to imagine I am in duty bound to grant—admitting that the poem as a whole exists—that the words and lines are ingenuously written—that the stanzas have the connexion and sequence he gives them—and that although he has been already found guilty of chicanery in one instance, he is at least entirely innocent in this.

He has established, he says, fifteen identities, "and that, too, without a word of rhythm, metre,

or stanza, which should never form a part of such comparison"—by which, of course, we are to understand that *with* the rhythm, metre, and stanza (omitted only because they should never form a part of such comparison) he would have succeeded in establishing eighteen. Now I insist that rhythm, metre, and stanza, *should* form and *must* form a part of the comparison, and I will presently demonstrate what I say. I also insist, therefore, since he *could* find me guilty if he *would* upon these points, that guilty he *must* and *shall* find me upon the spot. He then, distinctly, has established eighteen identities—and I proceed to examine them one by one.

"*First*," he says "in each case the poet is a broken-hearted lover." Not so:—*my* poet has no indication of a broken heart. On the contrary he lives triumphantly in the expectation of meeting his Lenore in Aidenn, and is so indignant with the raven for maintaining that the meeting will never take place, as to call him a liar, and order him out of the house. Not only is my lover not a broken-hearted one—but I have been at some pains to show that broken hearts and matters of that kind are improperly made the subject of poems. I refer to a chapter of the articles entitled "Marginalia," (p.—). "*Second*," says Outis, "that lover longs for some hereafter communion with the bird." In my poem there is no expression of any such longing—the nearest approach to it is the triumphant consciousness which forms the thesis and staple of the whole. In Outis's poem the nearest approach to the "longing" is contained in the lover's request to the bird to repeat a strain that assures him (the lover,) that it (the bird,) has known the lost mistress. "*Third* —there is a bird," says Outis. So there is. Mine however is a raven, and we may take it for granted

that Outis's is either a nightingale or a cockatoo. "*Fourth*, the bird is at the poet's window." As regards my poem, true; as regards Outis's, not:—the poet only *requests* the bird to come to the window. *Fifth*, the bird being at the poet's window, makes a noise." The fourth specification failing, the fifth, which depends upon it, as a matter of course fails too. "*Sixth*, making a noise attracts the attention of the poet." The fifth specification failing, the sixth, which depends upon it, fails, likewise, and as a matter of course, as before. "*Seventh*, [the poet] was half asleep, dozing, dreaming." False altogether: only *my* poet was "napping," and this in the commencement of the poem, which is occupied with realities and waking action. Outis's poet is fast asleep and dreams everything. "*Eighth*, the poet invites the bird to come in." Another palpable failure. Outis's poet indeed asked his bird in; but my raven walked in without any invitation. "*Ninth*—a confabulation ensues." As regards my poem, true; but there is not a word of any confabulation in Outis's. "*Tenth*—the bird is supposed to be a visitor from the land of spirits." As regards Outis's poem, this is true only if we give a wide interpretation to the phrase "realms of light." In my poem the bird is not only not from the world of spirits, but I have specifically conveyed the idea of his having escaped from "some unhappy master," of whom he had caught the word "nevermore"—in the concluding stanza, it is true, I suddenly convert him into an allegorical emblem or personification of Mournful Remembrance, out of the shadow of which the poet is "lifted nevermore." "*Eleventh*—allusion is made to the departed." Admitted. "*Twelfth*—intimation is given that the bird knew something of the departed." True as regards

Outis's poem only. No such intimation is given in mine. "*Thirteenth*—that he knew her worth and loveliness." Again—true only as regards Outis's poem. It should be observed here that I have disproved the twelfth and thirteenth specifications purely for form's sake:—they are nothing more than disingenuous repetitions of the eleventh. The "allusion to the departed" *is* the "intimation," and the intimation *is* that "he knew her worth and loveliness." "*Fourteenth*—the bird seems willing to linger with the poet." True only as regards my poem—in Outis's (as quoted) there is nothing of the kind. "*Fifteenth*—there is a repetition, in the second and fourth lines, of a part, and that the emphatic part, of the first and third." What is here asserted is true only of the first stanza quoted by Outis, and of the commencement of the third. There is nothing of it in the second. In my poem there is nothing of it at all, with the exception of the repetition in the refrain, occurring at the *fifth* line of my stanza of six. I quote a stanza—by way of rendering everything perfectly intelligible, and affording Outis his much coveted "fair play:"

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the raven "Nevermore."

Sixteenth—concerns the rhythm. Outis's is iambic—mine the exact converse, trochaic. *Seventeenth*—

regards the metre. Outis's is hexameter, alternating with pentameter, both acatalectic.* Mine is octameter acatalectic, alternating with heptameter catalectic repeated in the refrain of the fifth verse, and terminating with tetrameter catalectic. *Eighteenth* and last has respect to the stanza—that is to say, to the general arrangement of the metre into masses. Of Outis's I need only say that it is a very common and certainly a very stupid one. My own has at least the merit of *being* my own. No writer, living or dead, has ever employed anything resembling it. The innumerable specific differences between it and that of Outis it would be a tedious matter to point out—but a far less difficult matter than to designate one individual point of similarity.

And now what are we to think of the eighteen identities of Outis—the fifteen that he establishes and the three that he could establish if he would—that is to say, if he could only bring himself to be so unmerciful? Of the whole eighteen, sixteen have shown themselves to be lamentable failures—having no more substantial basis than sheer misrepresentation, "too paltry for any man who values his reputation as a gentleman and a scholar," and depending altogether for effect upon the *chances* that nobody would take the trouble to investigate their falsehood or their truth. Two—the third and the eleventh—are sustained: and these two show that in both poems there is "an allusion to the departed,"

*This is as accurate a description as can be given of the alternating (of the second and fourth) lines in a few words. The fact is, they are indescribable without more trouble than they are worth—and seem to me either to have been written by some one ignorant of the principles of verse, or to be misquoted. The line, however,

That tells me thou hast seen and loved my Clare,

answers the description I have given of the alternating verses, and was, no doubt, the general *intention* for all of them.

and that in both poems there is "a bird." The first idea that suggests itself, at this point, is, whether *not* to have a bird and *not* to have an allusion to a deceased mistress, would not be the truer features of distinctiveness after all—whether two poems which have *not* these items might not be more rationally charged with similarity than any two poems which *have*. But having thus disproved *all* the identities of Outis, (for any one comprehending the principle of proof in such cases will admit that two *only*, are in effect just nothing at all,) I am quite ready, by way again of affording him "fair play," to expunge every thing that has been said on the subject, and proceed as if every one of these eighteen identities was in the first bloom and deepest blush of a demonstration.

I might grant them as demonstrated, to be sure, on the ground which I have already touched—that to prove me or any body else an imitator, is no mode of showing that Mr. Aldrich or Mr. Longfellow is *not*. But I might safely admit them on another and equally substantial consideration, which seems to have been overlooked by the zeal of Outis altogether. He has clearly forgotten that the *mere* number of such coincidences proves nothing, because at any moment we can oblige it to prove too much. It is the easiest thing imaginable to suggest—and even to do that which Outis has failed in doing—to demonstrate a practically infinite series of identities between any two compositions in the world—but it by no means follows that all compositions in the world have a *similarity* one with the other, in any comprehensible sense of the term. I mean to say that regard must be had not *only* to the number of the coincidences, but to the peculiarity of each—this peculiarity growing less and less necessary

and the effect of number more and more important, in a ratio prodigiously accumulative, as the investigation progresses. And again—regard must be had not only to the number *and* peculiarity of the coincidences, but to the antagonistic differences, if any, which surround them—and very especially to *the space* over which the coincidences are spread, and the number of paucity of the events, or incidents, from among which the coincidences are selected. When Outis, for example, picks out his eighteen coincidences (which I am now granting as sustained) from a poem so long as The Raven, in collation with a poem not forthcoming, and which may, therefore, for anything anybody knows to the contrary, be as long as an infinite flock of ravens, he is merely putting himself to unnecessary trouble in getting together phantoms of arguments that can have no substance wherewith to aid his demonstration, until the ascertained extent of the unknown poem from which they are culled, affords them a purpose and a palpability. Can any man doubt that between The Iliad and the Paradise Lost there might be established even a thousand very idiosyncratic identities?—and yet is any man fool enough to maintain that the Iliad is the only original of the Paradise Lost?

But how is it in the case of Messieurs Aldrich and Hood? The poems here are both remarkably brief —and as I have every intention to do justice, and no other intention in the world, I shall be pardoned for again directing attention to them. (See page 111.)

Let it be understood that I am entirely uninformed as to which of these two poems was first published. And so little has the question of priority to do with my thesis, that I shall not put myself to the trouble of inquiring. What I maintain is, that there are

sufficient grounds for belief that the one is the plagiarised from the other:—*who* is the original, and *who* is the plagiarist, are points I leave to be settled by any one who thinks the matter of sufficient consequence to give it his attention. But the man who shall deny the plagiarism abstractly—what is it that he calls upon us to believe? *First*—that two poets, in remote parts of the world, conceived the idea of composing a poem on the subject of *Death*. Of course, there is nothing remarkable in this. Death is a naturally poetic theme, and suggests itself by a seeming spontaneity to every poet in the world. But had the subject chosen by the two widely separated poets, been even strikingly peculiar—had it been, for example, *a porcupine*, *a piece of gingerbread*, or anything unlikely to be made the subject of a poem, still no sensible person would have insisted upon the single coincidence as any thing *beyond* a single coincidence. We have no difficulty, therefore, in believing what, so far, we are called upon to believe. *Secondly*, we must credit that the two poets concluded to write not only on death, but on the death of a *woman*. Here the mind, observing the two identities, reverts to their peculiarity or non-peculiarity, and finding *no* peculiarity—admitting that the death of a woman is a naturally suggested poetic subject—has no difficulty also in admitting the two coincidences—as such, and nothing beyond. *Thirdly*, we are called upon to believe that the two poets not only concluded to write upon death, and upon the death of a woman, but that, from the innumerable phases of death, the phase of *tranquillity* was happened upon by each. Here the intellect commences a slight rebellion, but it is quieted by the admission, partly, of the spontaneity with which such an idea

might arise, and partly of the *possibility* of the coincidences, independently of the consideration of spontaneity. *Fourthly*, we are required to believe that the two poets happened not only upon death—the death of a woman—and the tranquil death of a woman—but upon the idea of representing this woman as lying tranquilly *throughout the whole night*, in spite of the infinity of different durations which might have been imagined for her trance of tranquillity. At this point the reason perceives the evidence against these coincidences, (as such and nothing more,) to be increasing in geometrical ratio. It discards all idea of spontaneity, and if it yield credence at all, yields it altogether on the ground of the indisputable *possibility*. *Fifthly*—we are requested to believe that our poets happened not only upon *death*—upon the death of a *woman*—upon the *tranquil* death of a woman—and upon the lying of this woman tranquilly *throughout the night*—but, also, upon the idea of selecting, from the innumerable phases which characterize a tranquil death-bed, the identical one of soft *breathing*—employing also the identical word. Here the reason gives up the endeavor to believe that one poem has not been suggested by the other:—if it be a reason accustomed to deal with the mathematical Calculus of Probabilities, it has abandoned this endeavor at the preceding stage of the investigation. The evidence of suggestion has now become prodigiously accumulate. Each succeeding coincidence (however slight) is proof not merely added, but multiplied by hundreds of thousands. *Sixthly*, we are called upon to believe, not only that the two poets happened upon all this, together with the idea of the soft breathing, but also of employing the identical word *breathing*, in the same line with the

identical word, *night*. This proposition the reason receives with a smile. *Seventhly*, however, we are required to admit, not only all that has been already found inadmissible; but in addition, that the two poets conceived the idea of representing the death of a woman as occurring precisely at the same instant, out of all the infinite instants of all time. This proposition the reason receives only with a sneer. *Eighthly*, we are called upon to acquiesce in the assertion, that not only all these improbabilities are probable, but that in addition again, the two poets happened upon the idea of representing the woman as stepping immediately into Paradise:—and, *ninthly*, that both should not only happen upon all this, but upon the idea of writing a peculiarly brief poem, on so admirably suggestive a thesis:—and, *tenthly*, that out of the various rhythms, that is to say, variations of poetic feet, they should have both happened upon the iambus:—and, *eleventhly*, that out of the absolutely infinite metres that may be contrived from this rhythm, they should both have hit upon the tetrameter acatalectic for the first and third lines of a stanza:—and, *twelfthly*, upon the trimeter acatalectic for the second and fourth; and, *thirteenthly*, upon an absolute identity of phrase at, *fourteenthly*, an obsolutely identical position, viz.: upon the phrases, "But when the morn," &c., and, "But when the sun," &c., occurring in the beginning of the first line in the last stanza of each poem:—and, *fifteenthly* and lastly, that out of the vast multitude of appropriate *titles*, they should both have happened upon one whose identity is interfered with at all, only by the difference between the definite and indefinite article.

Now the chances that these fifteen coincidences, so peculiar in character, and all occurring within

the compass of eight short lines, on the one part, and sixteen on the other—the chances, I say, that these coincidences are merely accidental, may be estimated, possibly, as about one to one hundred millions; and any man who reasons at all, is of course grossly insulted in being called upon to credit them as accidental.

"I have written what I have written," says Outis, "from no personal motives, but simply because, from my earliest reading of reviews and critical notices, I have been disgusted with this wholesale mangling of victims without rhyme or reason." I have already agreed to believe implicitly everything asserted by the anonymous Outis, and am fully prepared to admit, even, his own contradictions, in one sentence, of what he has insisted upon in the sentence preceding. I shall assume it is indisputable, then, (since Nobody says it) that first, he has no acquaintance with myself and "some acquaintance with Mr. Longfellow," and secondly, that he has "written what he has written from no personal motives whatever." That he has been disgusted with "the mangling of victims without rhyme or reason," is, to be sure, a little unaccountable, for the victims without rhyme or reason are precisely the victims that ought to be mangled; but that he has been disgusted "from his earliest reading" with critical notices and reviews, is credible enough if we but imagine his "earliest reading" and earliest writing to have taken place about the same epoch of time.

But to be serious; if Outis has his own private reasons for being disgusted with what he terms the "wholesale mangling of victims without rhyme or reason," there is not a man living, of common sense and common honesty, who has not better reason

(if possible) to be disgusted with the insufferable cant and shameless misrepresentation practised habitually by just such persons as Outis, with the view of decrying by sheer strength of lungs—of trampling down—of rioting down—of mobbing down any man with a soul that bids him come out from among the general corruption of our public press, and take his stand upon the open ground of rectitude and honor. The Outises who practice this species of bullyism are, as a matter of course, anonymous. They are either the "victims without rhyme or reason who have been mangled by wholesale," or they are the relatives, or the relatives *of* the relatives of the "victims without rhyme or reason who have been mangled by wholesale." Their watchwords are "carping littleness," "envious malignity," and "personal abuse." Their low artifices are insinuated calumnies, and indefatigable whispers of regret, from post to pillar, that "Mr. So-and-So, or Mr. This-and-That *will* persist in rendering himself so dreadfully unpopular"—no one, in the meantime, being more thoroughly and painfully aware than these very Outises, that the unpopularity of the just critic who reasons his way, guiltless of dogmatism, is confined altogether within the limits of the influence of the victims without rhyme and reason who have been mangled by wholesale. Even the manifest injustice of a Gifford is, I grieve to say, an exceedingly popular thing; and there is *no* literary element of popularity more absolutely and more universally effective than the pungent impartiality of a Wilson or a Macaulay. In regard to my own course—without daring to arrogate to myself a single other quality of either of these eminent men than that pure contempt for mere prejudice and conventionality which

actuated them all, I will now unscrupulously call the attention of the Outises to the fact, that it was during what they (the Outises) would insinuate to be the unpopularity of my "wholesale mangling of the victims without rhyme and reason" that, in one year, the circulation of the "Southern Messenger" (a five-dollar journal) extended itself from seven hundred to nearly five thousand,—and that, in little more than twice the same time, "Graham's Magazine" swelled its list from five to fifty-two thousand subscribers.

I make no apology for these egotisms, and I proceed with them without hesitation—for, in myself, I am but defending a set of principles which no honest man need be ashamed of defending, and for whose defence no honest man will consider an apology required. The usual watchwords of the Outises, when repelling a criticism,—their customary charges, overt or insinuated, are (as I have already said) those of "personal abuse" and "wholesale (or indiscriminate) mangling." In the present instance the latter solely is employed—for not even an Outis can accuse me, with even a decent show of verisimilitude, of having ever descended, in the most condemnatory of my reviews, to that personal abuse which, upon one or two occasions, has indeed been levelled at myself, in the spasmodic endeavors of aggrieved authors to rebut what I have ventured to demonstrate. I have then to refute only the accusation of mangling by wholesale—and I refute it by the simplest reference to *fact*. What I have written remains; and is readily accessible in any of our public libraries. I have had one or two impotent enemies, and a multitude of cherished friends—and both friends and enemies have been, for the most part, literary people; yet no man can

point to a single *critique*, among the very numerous ones which I have written during the last ten years, which is either wholly fault-finding or wholly in approbation; nor is there an instance to be discovered, among all that I have published, of my having set forth, either in praise or censure, a single opinion upon any critical topic of moment, without attempting, at least, to give it authority by something that wore the semblance of a reason. Now, is there a writer in the land, who, having dealt in criticism even one-fourth as much as myself, can of his own criticisms, conscientiously say the same? The fact is, that very many of the most eminent men in America whom I am proud to number among the sincerest of my friends, have been rendered so solely by their approbation of my comments upon their own works—comments in great measure directed *against* themselves as authors—belonging altogether to that very class of criticism which it is the petty policy of the Outises to cry down, with their diminutive voices, as offensive on the score of wholesale vituperation and personal abuse. If, to be brief, in what I have put forth there has been a preponderance of censure over commendation,—is there not to be imagined for this preponderance a more charitable motive than any which the Outises have been magnanimous enough to assign me—is not this preponderance, in a word, the natural and inevitable tendency of all criticism worth the name in this age of so universal an authorship, that no man in his senses will pretend to deny the vast predominance of good writers over bad?

And now, says Outis, for the matter of Longfellow's imitations—in what do they consist?—The critic is not very specific in this charge. Of what kind are they? Are they imitations of thought? Why not call them plagia-

risms then, and show them up? Or are they only verbal imitations of style? Perhaps *this* is one of them, in his poem on the "*Sea Weed*,"

> ———*drifting, drifting, drifting,*
> On the shifting
> Currents of the restless main.

resembling in form and collocation only, a line in a beautiful and very powerful poem of MR. EDGAR A. POE. (Write it rather EDGAR, a *Poet*, and then it is right to a T.) I have not the poem before me, and have forgotten its title. But he is describing a magnificent intellect in ruins, if I remember rightly—and, speaking of the eloquence of its better days, represents it as

> ———*flowing, flowing, flowing,*
> Like a river.

Is this what the critic means? Is it *such* imitations as this that he alludes to? If not, I am at fault, either in my reading of Longfellow, or in my general familiarity with the American Poets. If this *be* the kind of imitation referred to, permit me to say, the charge is too paltry for any man, who valued his reputation either as a gentleman or a scholar.

Elsewhere he says:—

Moreover, this poem contains an example of that kind of repetition which I have supposed the critic meant to charge upon Longfellow as one of his imitations—

> Away—Away—away— &c.

I might pursue it farther, but I will not. Such criticisms only make the author of them contemptible, without soiling a plume in the cap of his victim.

The first point to be here observed is the complacency with which Outis *supposes* me to make a certain charge and then vituperates me for his own absurd supposition. Were I, or any man, to accuse Mr. Longfellow of imitation on the score of thrice employing a word in consecutive con-

nexion, then I (or any man) would only be guilty of as great a sotticism as was Outis in accusing *me* of imitation on the score of the *refrain*. The repetition in question is assuredly not claimed by myself as original—I should therefore be wary how I charged Mr. Longfellow with imitating it from myself. It is, in fact, a musical effect, which is the common property of all mankind, and has been their common property for ages. Nevertheless the quotation of this

——drifting, drifting, drifting,

is, on the part of Outis, a little unfortunate. Most certainly the supposed imitation had never been observed by me—nor even had I observed it, should I have considered it *individually*, as a point of any moment;—but all will admit, (since Outis himself has noticed the parallel,) that, were a second parallel of any obviousness to be established from the same brief poem, "The Sea-Weed," this second would come in very strong corroboration of the first. Now, the sixth stanza of this very "Sea-Weed" (which was first published in "Graham's Magazine" for January, 1845) commences with

From the far off isles enchanted;

and in a little poem of my own, addressed "To Mary," and first published at page 636 of the first volume of the "Southern Literary Messenger," will be found the lines:

> And thus thy memory is to me
> *Like some enchanted far off isle*
> In some tumultuous sea.

But to show, in general, what I mean by accusing Mr. Longfellow of imitation, I collate his "Midnight

Mass for the Dying Year" with "The Death of the Old Year" of Tennyson.

MIDNIGHT MASS FOR THE DYING YEAR

Yes, the Year is growing old,
And his eye is pale and bleared,
Death, with frosty hand and cold,
Plucks the old man by the beard,
Sorely,—sorely!

The leaves are falling, falling
Solemnly and slow;
Caw, caw, the rooks are calling;
It is a sound of wo,
A sound of wo!

Through woods and mountain-passes
The winds, like anthems, roll;
They are chanting solemn masses,
Singing, Pray for this poor soul,
Pray,—pray

And the hooded clouds, like friars,
Tell their beads in drops of rain,
And patter their doleful prayers;
But their prayers are all in vain,
All in vain!

There he stands in the foul weather,
The foolish, fond Old Year,
Crowned with wild flowers and with heather
Like weak, despised Lear,
A king,—a king!

Then comes the summer-like day,
Bids the old man rejoice!
His joy! his last! O, the old man gray,
Loveth her ever soft voice
Gentle and low.

To the crimson woods he saith—
To the voice gentle and low,
Of the soft air like a daughter's breath,
Pray do not mock me so!
Do not laugh at me!

And now the sweet day is dead;
Cold in his arms it lies;
No stain from its breath is spread
Over the glassy skies,
No mist nor stain!

Then, too, the Old Year dieth,
And the forests utter a moan,
Like the voice of one who crieth
In the wilderness alone,
Vex not his ghost!

Then comes, with an awful roar,
Gathering and sounding on,
The storm-wind from Labrador,
The wind Euroclydon,
The storm-wind!

Howl! howl! and from the forest
Sweep the red leaves away!
Would, the sins that thou abhorrest,
O soul! could thus decay,
And be swept away!

For there shall come a mightier blast,
There shall be a darker day;
And the stars, from heaven down-cast,
Like red leaves be swept away!
Kyrie Eleyson!
Christie Eleyson!

THE DEATH OF THE OLD YEAR

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing;
Toll ye the church-bell sad and low,
And tread softly, and speak low,
For the old year lies a dying.

Old Year, you must not die,
You came to us so readily,
You lived with us so steadily,
Old year, you shall not die.

He lieth still: he doth not move;
He will not see the dawn of day;
He hath no other life above—
He gave me a friend, and a true, true love,
And the New Year will take 'em away.
Old Year you must not go,
So long as you have been with us,
Such joy as you have seen with us
Old year, you shall not go.

He frothed his bumpers to the brim;
A jollier year we shall not see;
But though his eyes are waxing dim,
And though his foes speak ill of him,
He was a friend to me.
Old Year you shall not die;
We did so laugh and cry with you,
I've half a mind to die with you,
Old Year, if you must die.

He was full of joke and jest,
But all his merry quips are o'er;
To see him die, across the waste
His son and heir doth ride post haste
But he'll be dead before.
Every one for his own;
The night is starry and cold, my friend,
And the New Year, blithe and bold, my friend,
Comes up to take his own.

How hard he breathes! Over the snow
I heard just now the crowing cock.
The shadows flicker to and fro:
The cricket chirps: the light burns low:
'Tis nearly one o'clock.
Shake hands before you die;
Old Year, we'll dearly rue for you
What is it we can do for you?
Speak out before you die.

His face is growing sharp and thin–
Alack! our friend is gone!
Close up his eyes; tie up his chin;
Step from the corpse and let him in
That standeth there alone,
And waiteth at the door.
There's a new foot on the floor, my friend,
And a new face at the door, my friend,
A new face at the door.

I have no idea of commenting, at any length, upon this imitation, which is too palpable to be mistaken, and which belongs to the most barbarous class of literary piracy: that class in which, while the words of the wronged author are avoided, his most intangible, and therefore his least defensible and least reclaimable property, is appropriated. Here, with the exception of lapses which, however, speak volumes, (such for instance as the use of the capitalized "Old Year," the general peculiarity of the rhythm, and the absence of rhyme at the end of each stanza,) there is nothing of a visible or palpable nature by which the source of the American poem can be established. But then nearly all that is valuable in the piece of Tennyson, is the first conception of personifying the Old Year as a dying old man, with the singularly wild and fantastic *manner* in which that conception is carried out. Of this conception and of this manner he is robbed. What is here not taken from Tennyson, is made up mosaically, from the death scene of Cordelia, in "Lear"—to which I refer the curious reader.

In "Graham's Magazine" for February, 1843, there appeared a poem, furnished by Professor Longfellow, entitled "The Good George Campbell," and purporting to be a translation from the German of O. L. B. Wolff. In "Minstrelsy Ancient and

Modern, by William Motherwell, published by John Wylie, Glasgow, 1827," is to be found a poem partly compiled and partly written by Motherwell himself. It is entitled "The Bonnie George Campbell." I give the two as follows:

MOTHERWELL

Hie upon Hielands
And low upon Tay,
Bonnie George Campbell
Rade out on a day.
Saddled and bridled
And gallant rade he;
Hame cam his gude horse,
But never cam he.

Out cam his auld mither
Greeting fu' sair,
And out cam his bonnie bride
Rivin' her hair.
Saddled and bridled
And booted rade he;
Toom hame cam the saddle
But never cam he.

"My meadow lies green,
And my corn is unshorn;
My barn is too big,
And my baby's unborn."
Saddled and bridled
And booted rade he;
Toom hame cam the saddle
But never cam he.

LONGFELLOW

High on the Highlands,
And deep in the day,
The good George Campbell
Rode free and away.
All saddled, all bridled,
Gay garments he wore
Home his gude steed,
But he nevermore.

Out came his mother,
  Weeping so sadly;
Out came his beauteous bride
  Weeping so madly.
All saddled, all bridled,
  Strong armor he wore;
Home came the saddle,
  But he nevermore.

My meadow lies green,
  Unreaped is my corn.
My garner is empty,
  My child is unborn.
All saddled, all bridled,
  Sharp weapons he bore:
Home came the saddle,
  But he nevermore!

Professor Longfellow defends himself (I learn) from the charge of *imitation* in this case, by the assertion that he *did* translate from Wolff, but that Wolff copied from Motherwell. I am willing to believe almost anything rather than so gross a plagiarism as this seems to be—but there are difficulties which should be cleared up. In the first place how happens it that, in the transmission from the Scotch into the German, and again from the German into the English, not only the versification should have been rigidly preserved, but the *rhymes*, and *alliterations?* Again; how are we to imagine that Mr. Longfellow with his known intimate acquaintance with Motherwell's "Minstrelsy" did not at once recognise so remarkable a poem when he met it in Wolff? I have now before me a large volume of songs, ballads, etc., collected by Wolff; but there is here no such poem—and, to be sure, it should not be sought in such a collection. No collection of his *own* poems has been published, and the piece of which we are in search must be

fugitive—unless, indeed, it is included in a volume of *translations* from various tongues, of which O. L. B. Wolff is also the author—but of which I am unable to obtain a copy.* It is by no means improbable that here the poem in question is to be found—but in this case it must have been plainly acknowledged as a translation, with its original designated. How, then, could Professor Longfellow have translated it as original with Wolff? These are mysteries yet to be solved. It is observable—peculiarly so—that the Scotch "Toom" is left untranslated in the version of Graham's Magazine. Will it be found that the same omission occurs in Wolff's version?

In "The Spanish Student" of Mr. Longfellow, at page 80, will be found what follows:

SCENE IV.—*Preciosa's chamber. She is sitting with a book in her hand near a table, on which are flowers. A bird singing in its cage. The Count of Lara enters behind, unperceived.*

Preciosa reads.

All are sleeping, weary heart.
Thou, thou only sleepless art!

Heigho! I wish Victorian were here.
I know not what it is makes me so restless.
Thou little prisoner with thy motly coat,
That from thy vaulted, wiry dungeon singest
Like thee I am a captive, and like thee,
I have a gentle gaoler. Lack-a-day!

All are sleeping, weary heart
Thou, thou only sleepless art!
All this throbbing, all this aching,
Evermore shall keep thee waking,
For a heart in sorrow breaking
Thinketh ever of its smart!

* Sammlung vorzuglicher Volkslieder der bekanntesten Nationen, grostentheils zun ersten male, metrisch in das Deutche ubertragen. Frankfurt, 1837.

Thou speakest truly, poet! and methinks
More hearts are breaking in this world of ours
Than one would say. In distant villages
And solitudes remote, where winds have wafted
The barbed seeds of love, or birds of passage
Scattered them in their flight, do they take root,
And grow in silence, and in silence perish.
Who hears the falling of the forest leaf?
Or who takes note of every flower that dies?
Heigho! I wish Victorian would come.
Dolores! [*Turns to lay down her book, and perceives the Count.*] Ha!
Lara. Senora, pardon me.
Preciosa. How's this? *Dolores!*
Lara. Pardon me—
Preciosa. Dolores!
Lara. Be not alarmed; I found no one in waiting.
If I have been too bold—
Preciosa [*turning her back upon him*]. You are too bold!
Retire! retire, and leave me!
Lara. My dear lady,
First hear me! I beseech you, let me speak!
'Tis for your good I come.
Preciosa [*turning toward him with indignation.*] Begone! begone!
You are the Count of Lara, but your deeds
Would make the statues of your ancestors
Blush on their tombs! Is it Castilian honor,
Is it Castilian pride, to steal in here
Upon a friendless girl, to do her wrong?
O shame! shame! shame! that you, a nobleman,
Should be so little noble in your thoughts
As to send *jewels* here to win my love,
And to think to buy my honor with your gold!
I have no words to tell you how I scorn you!
Begone! The sight of you is hateful to me!
Begone, I say!

A few passages farther on, in the same scene, we meet the following stage directions:—"*He tries to embrace her, she starts back and draws a dagger from her bosom.*" A little farther still and "*Victorian*

enters behind." Compare all this with a "Scene from Politian, an Unpublished Tragedy by Edgar A. Poe," to be found in the second volume of the "Southern Literary Messenger."

The scene opens with the following stage directions:

A *lady's apartment, with a window open and looking into a garden. Lalage in deep mourning, reading at a table, on which lie some books and a hand mirror. In the back ground,* JACINTA *leans carelessly on the back of a chair. . . . Lalage reading.* "It in another climate, so he said,
Bore a bright golden flower but not i' this soil.
[*Pauses, turns over some leaves, and then resumes.*]
No ling'ring winters there, nor snow, nor shower,
But ocean ever, to refresh mankind,
Breathes the shrill spirit of the western wind."
Oh, beautiful! most beautiful! how like
To what my fever'd soul doth dream of Heaven!
O happy land! [*pauses.*] She died—the maiden died—
O still more happy maiden who couldn't die.
Jacinta! [*Jacinta returns no answer, and Lalage presently resumes.*]
Again a similar tale,
Told of a beauteous dame beyond the sea!
Thus speaketh one Ferdinand i' the words of the play,
"She died full young"—one Bossola answers him
"I think not so; her infelicity
Seemed to have years too many." Ah luckless lady!
Jacinta! [*Still no answer.*] Here's a far sterner story
But like, oh very like in its despair,—
Of that Egyptian queen, winning so easily
A thousand hearts, losing at length her own.
She died. Thus endeth the history, and her maids
Lean over her and weep—two gentle maids
With gentle names, Eiros and Charmion.
Rainbow and Dove—*Jacinta!* . . . . .
[*Jacinta finally in a discussion about certain* jewels, *insults her mistress, who bursts into tears.*]
Lalage. Poor Lalage! and is it come to this?
Thy servant maid! —— but courage!—'tis but a viper
Whom thou hast cherished to sting thee to the soul!
[*Taking up the mirror.*]

Ha! here at least 's a friend—too much a friend
In earlier days—a friend will not deceive thee.
Fair mirror and true! now tell me, for thou canst
A tale—a pretty tale—and heed thou not
Though it be rife with wo. It answers me,
It speaks of sunken eyes, and wasted cheeks.
And beauty long deceased—remembers me
Of joy departed—Hope, the Seraph Hope
Inurned and entombed!—now, in a tone
Low, sad, and solemn, but most audible
Whispers of early grave untimely yawning
For ruined maid. Fair mirror and true! thou liest not!
Thou hast no end to gain—no heart to break.
Castiglione lied who said he loved—
Thou true—he false!—false!—false!

[*While she speaks a Monk enters her apartment, and approaches unobserved.*]

Monk. Refuge thou hast
Sweet daughter! in Heaven. Think of eternal things!
Give up thy soul to penitence, and pray.

Lalage. I cannot pray!—my soul is at war with God
[*Arising hurriedly.*]
The frightful sounds of merriment below
Disturb my senses—go, I cannot pray!
The sweet airs from the garden worry me!
Thy presence grieves me—go!—thy priestly raiment
Fills me with dread—thy ebony crucifix
With horror and awe!

Monk. Think of thy precious soul!

Lalage. Think of my early days!—think of my father
And mother in Heaven! think of our quiet home
And the rivulet that ran before the door!
Think of my little sisters!—think of them!
And think of me!—think of my trusting love
And confidence—his vows—my ruin—think—think
Of my unspeakable misery!—*begone!*
Yet stay! yet stay! what was it thou saidst of prayer
And penitence? Didst thou not speak of faith
And vows before the throne?

Monk. I did.

Lalage. 'Tis well.
There *is* a vow were fitting should be made—

A sacred vow, imperative, and urgent—
A solemn vow.
Monk. Daughter, this zeal is well.
Lalage. Father! this zeal is anything but well.
Hast thou a crucifix fit for this thing?
A crucifix whereon to register
A pious vow? [*He hands her his own.*]
Not that—oh! no!—no! no! [*Shuddering.*]
Not that! not that! I tell thee, holy man,
Thy raiments and thy ebony cross affright me!
Stand back! I have a crucifix myself—
I have a crucifix! Methinks 'twere fitting
The deed—the vow—the symbol of the deed—
And the deed's register should tally, father!
Behold the cross wherewith a vow like mine
Is written in Heaven!
[*Draws a cross-handled dagger and raises it on high.*]
Monk. Thy words are madness, daughter!
And speak a purpose unholy—thy lips are livid—
Thine eyes are wild—tempt not the wrath divine—
Pause ere too late!—oh! be not—be not rash!
Swear not the oath—oh! swear it not!
Lalage. 'Tis sworn!

The coincidences here are too markedly peculiar to be gainsaid. The sitting at the table with books, etc.—the flowers on the one hand, and the garden on the other—the presence of the pert maid—the reading aloud from the book—the pausing and commenting—the plaintiveness of what is read, in accordance with the sorrow of the reader—the abstraction—the frequent calling of the maid by name—the refusal of the maid to answer—the jewels—the "begone"—the unseen entrance of a third person from behind—and the drawing of the dagger—are points sufficiently noticeable to establish at least the *imitation* beyond all doubt. Let us now compare the concluding lines of Mr. Longfellow's "Autumn" with that of Mr. Bryant's "Thanatopsis." Mr. B. has it thus:

So live, that when thy summons comes to join
The innumerable caravan that moves
To that mysterious realm where each shall take
His chamber in the silent halls of Death,
Thou go not, like the quarry slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave.
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

Mr. L. thus:

To him the wind, aye and the yellow leaves
Shall have a voice and give him eloquent teachings.
He shall so hear the solemn hymn that Death
Has lifted up for all, that he shall go
To his long resting-place without a tear.

Again, in his "Prelude to the Voices of the Night," Mr. Longfellow says:

Look then into thine heart and write!

Sir Philip Sidney in the "Astrophal and Stella" has:

Foole, said my Muse to me, looke in thy heart and write!

Again—in Longfellow's "Midnight Mass" we read:

And the hooded clouds like friars.

The Lady in Milton's "Comus" says:

——When the gray-hooded even
Like a sad votarist in palmer's weeds.

And again:—these lines by Professor Longfellow will be remembered by everybody:

Art is long and time is fleeting,
And our hearts, though stout and brave,
Still like muffled drums are beating
Funeral marches to the grave.

But if anyone will turn to page 66 of John Sharpe's edition of Henry Headley's "Select Beauties of

Ancient English Poetry," published at London in 1810, he will there find an Exequy on the death of his wife by Henry King, Bishop of Chichester, and therein also the following lines, where the author is speaking of following his wife *to the grave:*

> But hark! *my pulse, like a soft drum,*
> *Beats* my approach—tells thee I come!
> And slow howe'er my *marches* be,
> I shall at last sit down by thee.

Were I disposed, indeed, to push this subject any farther, I should have little difficulty in culling, from the works of the author of "Outre Mer," a score or two of imitations quite as palpable as any upon which I have insisted. The fact of the matter is, that the friends of Mr. Longfellow, so far from undertaking to talk about my "carping littleness" in charging Mr. Longfellow with imitation, should have given me credit, under the circumstances, for great moderation in charging him with imitation alone. Had I accused him, in loud terms, of manifest and continuous plagiarism, I should but have echoed the sentiment of every man of letters in the land beyond the immediate influence of the Longfellow *coterie.* And since I, "knowing what I know and seeing what I have seen"—submitting in my own person to accusations of plagiarism for the very sins of this gentleman against myself—since I contented myself, nevertheless, with simply setting forth the *merits* of the poet in the strongest light, whenever an opportunity was afforded me, can it be considered either decorous or equitable on the part of Professor Longfellow to beset me, upon my first adventuring an infinitesimal sentence of dispraise, with ridiculous anonymous letters from his friends, and moreover, with malice prepense, to

instigate against me the pretty little witch entitled "Miss Walter"; advising her and instructing her to pierce me to death with the needles of innumerable epigrams, rendered unnecessarily and therefore cruelly painful to my feelings, by being first carefully deprived of the point?

It should not be supposed that I feel myself individually aggrieved in the letter of Outis. He has praised me even more than he has blamed. In replying to him, my design has been to place fairly and distinctly before the literary public certain principles of criticism for which I have been long contending, and which, through sheer misrepresentation, were in danger of being misunderstood.

Having brought the subject, in this view, to a close, I now feel at liberty to add a few words, by way of freeing myself of any suspicion of malevolence or discourtesy. The thesis of my argument, in general, has been the definition of the grounds on which a charge of plagiarism may be based, and of the species of ratiocination by which it is to be established: that is all. It will be seen by any one who shall take the trouble to read what I have written, that I make *no* charge of moral delinquency against either Mr. Longfellow, Mr. Aldrich, or Mr. Hood:—indeed, lest in the heat of argument, I may have uttered any words which may admit of being tortured into such an interpretation, I here fully disclaim them upon the spot.

In fact, the one strong point of defence for his friends has been unaccountably neglected by Outis. To attempt the rebutting of a charge of plagiarism by the broad assertion that no such thing as plagiarism exists, is a sotticism, and no more—but there would have been nothing of unreason in rebutting the charge as urged either against Mr. Longfellow,

Mr. Aldrich, or Mr. Hood, by the proposition that no true poet can be guilty of a meanness—that the converse of the proposition is a contradiction in terms. Should there be found any one willing to dispute with me this point, I would decline the disputation on the ground that my arguments are no arguments *to him*.

It appears to me that what seems to be the gross *inconsistency* of plagiarism as perpetrated by a poet, is very easily thus resolved:—the poetic sentiment (even without reference to the poetic power) implies a peculiarly, perhaps an abnormally keen appreciation of the beautiful, with a longing for its assimilation, or absorption, into the poetic identity. What the poet intensely admires, becomes thus, in very fact, although only partially, a portion of his own intellect. It has a secondary origination within his own soul—an origination altogether apart, although springing, from its primary origination from without. The poet is thus possessed by another's thought, and cannot be said to take of it, possession. But, in either view, he thoroughly feels it as *his own*—and this feeling is counteracted only by the sensible presence of its true, palpable origin in the volume from which he has derived it—an origin which, in the long lapse of years it is almost impossible *not* to forget—for in the meantime the thought itself is forgotten. But the frailest association will regenerate it—it springs up with all the vigor of a new birth—its absolute originality is not even a matter of suspicion—and when the poet has written it and printed it, and on its account is charged with plagiarism, there will be no one in the world more entirely astounded than himself. Now from what I have said it will be evident that the liability to accidents of this charac-

ter is in the direct ratio of the poetic sentiment—of the susceptibility to the poetic impression; and in fact all literary history demonstrates that, for the most frequent and palpable plagiarisms, we must search the works of the most eminent poets.

MR. LONGFELLOW, MR. WILLIS, AND THE DRAMA

A BIOGRAPHIST of Berryer calls him "*l'homme qui dans sa description, demande le plus grande quantité possible d'antithèse,*" —but that ever recurring topic, the decline of the drama, seems to have consumed, of late, more of the material in question than would have sufficed for a dozen prime ministers—even admitting them to be French. Every trick of thought, and every harlequinade of phrase has been put in operation for the purpose "*de nier ce qui est, et d'expliquer ce qui n'est pas.*"

Ce qui n'est pas:—for the drama has *not declined.* The facts and the philosophy of the case seem to be these. The great opponent to Progress is Conservatism. In other words—the great adversary of Invention is Imitation:—the propositions are in spirit identical. Just as an art is imitative, is it stationary. The most imitative arts are the most prone to repose—and the converse. Upon the utilitarian—upon the business arts, where Necessity impels, Invention, Necessity's well-understood offspring, is ever in attendance. And the less we see of the mother the less we behold of the child. No one complains of the decline of the art of Engineering. Here the Reason, which never retrogrades, or reposes, is called into play. But let us glance at Sculpture. We are not *worse*, here, than the ancients, let pedantry say what it may, (the Venus of Canova is worth, at any time, two of that of Cleomenes.) but it is equally certain that we have

made, in general, no advances; and Sculpture, properly considered, is perhaps the *most* imitative of all arts which have a right to the title of Art at all. Looking next at Painting, we find that we have to boast of progress only in the ratio of the inferior imitativeness of Painting, when compared with Sculpture. As far indeed as we have any means of judging, our improvement has been exceedingly little, and did we know anything of ancient Art, in this department, we might be astonished at discovering that we had advanced even far less than we suppose. As regards Architecture, whatever progress we have made, has been precisely in those particulars which have no reference to imitation:—that is to say we have improved the utilitarian and not the ornamental provinces of the art. Where Reason predominated, we advanced; where mere Feeling or Taste was the guide, we remained as we were.

Coming to the Drama, we shall see that in its mechanisms we have made progress, while in its spirituality we have done little or nothing for centuries certainly—and, perhaps, little or nothing for thousands of years. And this is because what we term the spirituality of the drama is precisely its imitative portion—is exactly that portion which distinguishes it as one of the principal of the imitative arts.

Sculptors, painters, dramatists, are, from the very nature of their material,—their spiritual material—imitators—conservatists—prone to repose in old Feeling and in antique Taste. For this reason—and for this reason only—the arts of Sculpture, Painting and the Drama have not advanced—or have advanced feebly, and inversely in the ratio of their imitativeness.

But it by no means follows that either has *declined*. All *seem* to have declined, because they have remained stationary while the multitudinous other arts (of reason) have flitted so rapidly by them. In the same manner the traveller by railroad can imagine that the trees by the wayside are retrograding. The trees in this case are absolutely stationary—but the Drama has not been altogether so, although its progress has been so slight as not to interfere with the general effect—that of seeming retrogradation or decline.

This seeming retrogradation, however, is to all practical intents an absolute one. Whether the drama has declined, or whether it has merely remained stationary, is a point of no importance, so far as concerns the public encouragement of the drama. It is unsupported, in either case, because it does not deserve support.

But if this stagnation, or deterioration, grows out of the very idiosyncrasy of the drama itself, as one of the principal of the imitative arts, how is it possible that a remedy shall be applied—since it is clearly impossible to alter the nature of the art, and yet leave it the art which it now is?

We have already spoken of the improvements effected in Architecture, in all its utilitarian departments, and in the Drama, at all the points of its mechanism. "Wherever Reason predominates we advance; where mere Feeling or Taste is the guide, we remain as we are." We wish now to suggest that, by the engrafting of Reason upon Feeling and Taste, we shall be able, and thus alone shall be able, to force the modern drama into the production of any profitable fruit.

At present, what is it we do? We are content if, with Feeling and Taste, a dramatist does *as other*

dramatists have done. The most successful of the more immediately modern playwrights has been Sheridan Knowles, and to play Sheridan Knowles seems to be the highest ambition of our writers for the stage. Now the author of "The Hunchback," possesses what we are weak enough to term the true "dramatic feeling," and this true dramatic feeling he has manifested in the most preposterous series of imitations of the Elizabethan drama, by which ever mankind were insulted and beguiled. Not only did he adhere to the old plots, the old characters, the old stage conventionalities throughout; but, he went even so far as to persist in the obsolete phraseologies of the Elizabethan period—and just in proportion to his obstinacy and absurdity at all points, did we pretend to like him the better, and pretend to consider him a great dramatist.

Pretend—for every particle of it was pretence. Never was enthusiasm more utterly false than that which so many "respectable audiences" endeavored to get up for these plays—endeavored to get up, first, because there was a general desire to see the drama revive, and secondly, because we had been all along entertaining the fancy that "the decline of the drama" meant little, if any thing, else than its deviation from the Elizabethan routine—and that, consequently, the return of the Elizabethan routine was, and of necessity must be, the revival of the drama.

But if the principles we have been at some trouble in explaining, are true—and most profoundly do we feel them to be so—if the spirit of imitation is, in fact, the real source of drama's stagnation—and if it is so because of the tendency in all imitation to render Reason subservient to Feeling and to Taste—it is clear that only by deliberate counter-

acting of the spirit, and of the tendency of the spirit, we can hope to succeed in the drama's revival.

The first thing necessary is to burn or bury the "old models," and to forget, as quickly as possible, that ever a play has been penned. The second thing is to consider *de novo* what are the *capabilities* of the drama—not merely what hitherto have been its conventional purposes. The third and last point has reference to the composition of a play (showing to the fullest extent these capabilities) conceived and constructed with Feeling and with Taste, but with Feeling and Taste guided and controlled in every particular by the details of Reason—of Common Sense—in a word, of a Natural Art.

It is obvious, in the meantime, that towards the good end in view, much may be effected by discriminative criticism on what has already been done. The field, thus stated, is of course, practically illimitable—and to Americans the American drama is the special point of interest. We propose, therefore, in a series of papers, to take a somewhat deliberate survey of some few of the most noticeable American plays. We shall do this without reference either to the date of the composition, or its adaptation for the closet or the stage. We shall speak with absolute frankness both of merits and defects—our principal object being understood not as that of mere commentary on the individual play—but on the drama in general, and on the American drama in especial, of which each individual play is a constituent part. We will commence at once with

TORTESA, THE USURER

This is the third dramatic attempt of Mr. Willis, and may be regarded as particularly successful,

since it has received, both on the stage and in the closet, no stinted measure of commendation. This success, as well as the high reputation of the author, will justify us in a more extended notice of the play than might, under other circumstances, be desirable.

The story runs thus:—Tortesa, an usurer of Florence, and whose character is a mingled web of good and evil feelings, gets into his possession the palace and lands of a certain Count Falcone. The usurer would wed the daughter (Isabella) of Falcone not through love, but, in his own words,

> To please a devil that inhabits him—

in fact, to mortify the pride of the nobility, and avenge himself of their scorn. He therefore bargains with Falcone [a narrow-souled villain] for the hand of Isabella. The deed of the Falcone property is restored to the Count, upon an agreement that the lady shall marry the usurer—this contract being invalid should Falcone change his mind in regard to the marriage, or should the maiden demur—but valid should the wedding be prevented through any fault of Tortesa, or through any accident not springing from the will of the father or child. The first scene makes us aware of this bargain, and introduces to us Zippa, a glover's daughter, who resolves, with a view of befriending Isabella, to feign a love for Tortesa, [which, in fact, she partially feels,] hoping thus to break off the match.

The second scene makes us acquainted with a young painter, (Angelo,) poor, but of high talents and ambition, and with his servant, (Tomaso,) an old bottle-loving rascal, entertaining no very exalted opinion of his master's abilities. Tomaso does some injury to a picture, and Angelo is about to run him through the body, when he is interrupted

by a sudden visit from the Duke of Florence, attended by Falcone. The Duke is enraged at the murderous attempt, but admires the paintings in the studio. Finding that the rage of the great man will prevent his patronage if he knows the aggressor as the artist, Angelo passes off Tomaso as himself, (Angelo,) making an exchange of names. This is a point of some importance, as it introduces the true Angelo to a job which he had long coveted—the painting of the portrait of Isabella, of whose beauty he had become enamored through report. The Duke wishes the portrait painted. Falcone, however, on account of a promise to Tortesa, would have objected to admit to his daughter's presence the handsome Angelo, but in regard to Tomaso, has no scruple. Supposing Tomaso to be Angelo and the artist, the count writes a note to Isabella, requiring her "to admit the painter Angelo." The real Angelo is thus admitted. He and the lady love at first sight, (much in the manner of Romeo and Juliet,) each ignorant of the other's attachment.

The third scene of the second act is occupied with a conversation between Falcone and Tortesa, during which a letter arrives from the Duke, who, having heard of the intended sacrifice of Isabella, offers to redeem the Count's lands and palace, and desires him to preserve his daughter for a certain Count Julian. But Isabella,—who, before seeing Angelo, had been willing to sacrifice herself for her father's sake, and who, since seeing him, had entertained hopes of escaping the hateful match through means of a plot entered into by herself and Zippa—Isabella, we say, is now in despair. To gain time, she at once feigns a love for the usurer, and indignantly rejects the proposal of the Duke. The hour for the wedding draws near. The lady has pre-

pared a sleeping potion, whose effects resemble those of death. (Romeo and Juliet.) She swallows it—knowing that her supposed corpse would lie at night, pursuant to an old custom, in the sanctuary of the cathedral; and believing that Angelo—whose love for herself she has elicited, by a stratagem, from his own lips—will watch by the body, in the strength of his devotion. Her ultimate design (we may suppose, for it is not told,) is to confess all to her lover, on her revival, and throw herself upon his protection—their marriage being concealed, and herself regarded as dead by the world. Zippa, who *really* loves Angelo—(her love for Tortesa, it must be understood, is a very equivocal feeling, for the fact cannot be denied that Mr. Willis makes her love both at the same time)—Zippa, who really loves Angelo—who has discovered his passion for Isabella—and who, as well as that lady, believes that the painter will watch the corpse in the cathedral,—determines, through jealousy, to prevent his so doing, and with this view informs Tortesa that she has learned it to be Angelo's design to steal the body, *for artistical purposes*,—in short as a model to be used in his studio. The usurer, in consequence, sets a guard at the doors of the cathedral. This guard does, in fact, prevent the lover from watching the corpse, but, it appears, does *not* prevent the lady, on her revival and disappointment in not seeing the one she sought, from passing unperceived from the church. Weakened by her long sleep, she wanders aimlessly through the streets, and at length finds herself, when just sinking with exhaustion, at the door of her father. She has no resource but to knock. The Count, who here, we must say, acts very much as Thimble of old—the knight, we mean, of the "scolding wife"—maintains

that she is dead, and shuts the door in her face. In other words, he supposes it to be the ghost of his daughter who speaks; and so the lady is left to perish on the steps. Meantime Angelo is absent from home, attempting to get access to the cathedral; and his servant Tomaso, takes the opportunity of absenting himself also, and of indulging his bibulous propensities while perambulating the town. He finds Isabella as we left her; and through motives which we will leave Mr. Willis to explain, conducts her unresistingly to Angelo's residence, and—*deposits her in Angelo's bed.* The artist now returns —Tomaso is kicked out of doors—and we are not told, but left to presume, that a full explanation and perfect understanding are brought about between the lady and her lover.

We find them, next morning, in the studio, where stands leaning against an easel, the portrait (a full length) of Isabella, with curtains adjusted before it. The stage-directions, moreover, inform us that "the back wall of the room is such as to form a natural ground for the picture." While Angelo is occupied in retouching it, he is interrupted by the arrival of Tortesa with a guard, and is accused of having stolen the corpse from the sanctuary—the lady, meanwhile, having stepped behind the curtain. The usurer insists upon seeing the painting, with a view of ascertaining whether any new touches had been put upon it, which would argue an examination, *post mortem*, of those charms of neck and bosom which the living Isabella would not have unveiled. Resistance is vain—the curtain is torn down; but to the surprise of Angelo, the lady herself is discovered, "with her hands crossed on her breast, and her eyes fixed on the ground, standing motionless in the frame which had contained the picture."

The *tableau*, we are to believe, deceives Tortesa, who steps back to contemplate what he supposes to be the portrait of his betrothed. In the meantime the guards, having searched the house, find the veil which had been thrown over the imagined corpse in the sanctuary; and, upon this evidence, the artist is carried before the Duke. Here he is accused, not only of sacrilege, but of the murder of Isabella, and is about to be condemned to death, when his mistress comes forward in person; thus resigning herself to the usurer to save the life of her lover. But the nobler nature of Tortesa now breaks forth; and, smitten with admiration of the lady's conduct, as well as convinced that her love for himself was feigned, he resigns her to Angelo—although now feeling and acknowledging for the first time that a fervent love has, in his own bosom, assumed the place of this misanthropic ambition which, hitherto, had alone actuated him in seeking her hand. Moreover, he endows Isabella with the lands of her father Falcone. The lovers are thus made happy. The usurer weds Zippa; and the curtain drops upon the promise of the Duke to honor the double nuptials with his presence.

This story, as we have given it, hangs better together (Mr. Willis will pardon our modesty) and is altogether more easily comprehended, than in the words of the play itself. We have really put the best face upon the matter, and presented the whole in the simplest and clearest light in our power. We mean to say that "Tortesa" (partaking largely, in this respect, of the drama of Cervantes and Calderon) is over-clouded—rendered misty—by a world of unnecessary and impertinent *intrigue*. This folly was adopted by the Spanish comedy, and is imitated by us, with the idea of imparting "action,"

"business," "vivacity." But vivacity, however desirable, can be attained in many other ways, and is dearly purchased, indeed, when the price is intelligibility.

The truth is that *cant* has never attained a more owl-like dignity than in the discussion of dramatic principle. A modern stage critic is nothing, if not a lofty contemner of all things simple and direct. He delights in mystery—revels in mystification—has transcendental notions concerning P. S. and O. P., and talks about "stage business and stage effect," as if he were discussing the differential calculus. For much of all this, we are indebted to the somewhat over-profound criticisms of Augustus William Schlegel.

But the *dicta* of common sense are of universal application, and, touching this matter of *intrigue*, if, from its superabundance, we are compelled, even in the quiet and critical *perusal* of a play, to pause frequently and reflect long—to re-read passages over and over again, for the purpose of gathering their bearing upon the whole—of maintaining in our mind a general connexion—what but fatigue can result from the exertion? How then when we come to the representation?—when these passages—trifling, perhaps, in themselves, but important when considered in relation to the plot—are hurried and blurred over in the stuttering enunciation of some miserable rantipole, or omitted altogether through the constitutional lapse of memory so peculiar to those lights of the age and stage, bedight (from being of no conceivable use) supernumeraries? For it must be borne in mind that these bits of *intrigue* (we use the term in the sense of the German critics) appertain generally, indeed altogether, to the after-thoughts of the drama—to the underplots

—are met with, consequently, in the mouth of the lacquies and chamber-maids—and are thus consigned to the tender mercies of the *stellæ minores*. Of course we get but an imperfect idea of what is going on before our eyes. Action after action ensues whose mystery we cannot unlock without the little key which these barbarians have thrown away and lost. Our weariness increases in proportion to the number of these embarrassments, and if the play escape damnation at all, it escapes *in spite* of that intrigue to which, in nine cases out of ten, the author attributes his success, and which he *will* persist in valuing exactly in proportion to the misapplied labor it has cost him.

But dramas of this kind are said, in our customary parlance, to "abound in *plot*." We have never yet met any one, however, who could tell us what precise ideas he connected with the phrase. A mere succession of incidents, even the most spirited, will no more constitute a plot, than a multiplication of zeros, even the most infinite, will result in the production of a unit. This all will admit—but few trouble themselves to think farther. The common notion seems to be in favor of mere *complexity;* but a plot, properly understood, is perfect only inasmuch as we shall find ourselves unable to detach from it *or disarrange* any single incident involved, without *destruction* to the mass. This we say is the point of perfection—a point never yet attained, but not on that account unattainable. Practically, we may consider a plot as of high excellence, when no one of its component parts shall be susceptible of *removal* without *detriment* to the whole. Here, indeed, is a vast lowering of the demand—and with less than this no writer of refined taste should content himself.

As this subject is not only in itself of great importance, but will have at all points a bearing upon what we shall say hereafter, in the examination of various plays, we shall be pardoned for quoting from the "Democratic Review" some passages (of our own) which enter more particularly into the rationale of the subject:

"All the Bridgewater treatises have failed in noticing the *great* idiosyncrasy in the Divine system of adaptation:—that idiosyncrasy which stamps the adaptation as divine, in distinction from that which is the work of merely human constructiveness. I speak of the complete *mutuality* of adaptation. For example:—in human constructions, a particular cause has a particular effect—a particular purpose brings about a particular object; but we see no reciprocity. The effect does not re-act upon the cause—the object does not change relations with the purpose. In Divine constructions, the object is either object or purpose as we choose to regard it, while the purpose is either purpose or object; so that we can never (abstractly—without concretion —without reference to facts of the moment) decide which is which.

"For secondary example:—In polar climates, the human frame, to maintain its animal heat, requires, for combustion in the capillary system, an abundant supply of highly azotized food, such as train oil. Again:—in polar climates nearly the sole food afforded man is the oil of abundant seals and whales. Now whether is oil at hand because imperatively demanded? or whether is it the only thing demanded because the only thing to be obtained? It is impossible to say:—there is an absolute reciprocity of adaptation for which we seek in vain among the works of man.

"The Bridgewater tractists may have avoided this point, on account of its apparent tendency to overthrow the idea of *cause* in general—consequently of a First Cause—of God. But it is more probable that they have failed to perceive what no one preceding them has, to my knowledge, perceived.

"The pleasure which we derive from any exertion of human ingenuity, is in the direct ratio of the *approach* to this species of reciprocity between cause and effect. In the construction of *plot*, for example, in fictitious literature, we should aim at so arranging the points, or incidents, that we cannot distinctly see, in respect to any one of them, whether that one depends from any one other or upholds it. In this sense, of course, perfection of plot is unattainable *in fact*—because Man is the constructor. The plots of God are perfect. The Universe is a plot of God."

The pleasure derived from the contemplation of the unity resulting from plot, is far more intense than is ordinarily supposed, and, as in Nature we meet with no such combination of *incident*, appertains to a very lofty region of the ideal. In speaking thus we have not said that plot is more than an adjunct to the drama—more than a perfectly distinct and separable source of pleasure. It is *not* an essential. In its intense artificiality it may even be conceived injurious in a certain degree (unless constructed with consummate skill) to that real *life-likeness* which is the soul of the drama of character. Good dramas have been written with very little plot—capital dramas might be written with none at all. Some plays of high merit, having plot, abound in irrelevant incident—in incident, we mean, which could be displaced or removed altogether without effect upon the plot itself, and yet are by no means objectionable as dramas; and for this reason—that

the incidents are *evidently* irrelevant—*obviously* episodical. Of their digressive nature the spectator is so immediately aware, that he views them, as they arise, in the simple light of interlude, and does not fatigue his attention by attempting to establish for them a connexion, or more than an illustrative connexion, with the great interests of the subject. Such are the plays of Shakspeare. But all this is very different from *that* irrelevancy of intrigue which disfigures and very usually damns the work of the unskilful artist. With him the great error lies in *inconsequence*. Underplot is piled upon underplot, (the very word is a paradox,) and all to no purpose—*to no end*. The interposed incidents have no ultimate effect upon the main ones. They may hang upon the mass—they may even coalesce with it, or, as in some intricate cases, they may be so intimately blended as to be lost amid the chaos which they have been instrumental in bringing about—but still they have no portion in the plot, which exists, if at all, independently of their influence. Yet the *attempt* is made by the author to establish and demonstrate a dependence—an identity; and it is the *obviousness of this attempt* which is the cause of weariness in the spectator, who, of course, cannot at once see that his attention is challenged to no purpose—that intrigues so obtrusively forced upon it, are to be found, in the end, without effect upon the leading interests of the play.

"Tortesa" will afford us plentiful examples of this irrelevancy of intrigue—of this misconception of the nature and of the capacities of plot. We have said that our digest of the story is more easy of comprehension than the detail of Mr. Willis. If so, it is because we have forborne to give such

portions as had no influence upon the whole. These served but to embarrass the narrative and fatigue the attention. How much was irrelevant is shown by the brevity of the space in which we have recorded, somewhat at length, all the influential incidents of a drama of five acts. There is scarcely a scene in which is not to be found the germ of an underplot—a germ, however, which seldom proceeds beyond the condition of a bud, or, if so fortunate as to swell into a flower, arrives, in no single instance, at the dignity of fruit. Zippa, a lady altogether without character (dramatic) is the most pertinacious of all conceivable concoctors of plans never to be matured—of vast designs that terminate in nothing—of *cul-de-sac* machinations. She plots in one page and counterplots in the next. She schemes her way from P. S. to O. P., and intrigues perseveringly from the footlights to the slips. A very singular instance of the inconsequence of her manœuvres is found towards the conclusion of the play. The whole of the second scene, (occupying five pages,) in the fifth act, is obviously introduced for the purpose of giving her information, through Tomaso's means, of Angelo's arrest for the murder of Isabella. Upon learning his danger she rushes from the stage, to be present at the trial, exclaiming that her evidence can save his life. We, the audience, of course applaud, and now look with interest to her movements in the scene of the judgment hall. She, Zippa, we think, is somebody after all; she will be the means of Angelo's salvation; she will thus be the chief unraveller of the plot. All eyes are bent, therefore, upon Zippa—but alas, upon the point at issue, Zippa does not so much as open her mouth. It is scarcely too much to say that not a single action of this impertinent little busybody

has any real influence upon the play;—yet she appears upon every occasion—appearing only to perplex.

Similar things abound; we should not have space even to allude to them all. The whole conclusion of the play is supererogatory. The immensity of pure *fuss* with which it is overloaded, forces us to the reflection that all of it might have been avoided by one word of explanation to the duke—an amiable man who admires the talents of Angelo, and who, *to prevent Isabella's marrying against her will*, had *previously* offered to free Falcone of his bonds to the usurer. That he would free him *now*, and thus set all matters straight, the spectator cannot doubt for an instant, and he can conceive no better reason why explanations are *not* made, than that Mr. Willis does not think proper they should be—In fact, the whole drama is exceedingly ill *motivirt*.

We have already mentioned an inadvertence, in the fourth act, where Isabella is made to escape from the sanctuary through the midst of guards who prevented the ingress of Angelo. Another occurs where Falcone's conscience is made to reprove him, upon the appearance of his daughter's supposed ghost, for having occasioned her death by forcing her to marry against her will. The author had forgotten that Falcone submitted to the wedding, after the duke's interposition, only upon Isabella's assurance *that she really loved the usurer*. In the third scene, too, of the first act, the imagination of the spectator is no doubt a little taxed, when he finds Angelo, in the first moment of his introduction to the palace of Isabella, commencing her portrait by laying on color after color, before he has made any attempt at an outline. In the last act, moreover, Tortesa gives to Isabella a deed

> Of the Falcone palaces and lands,
> And all the money forfeit by Falcone.

This is a terrible blunder, and the more important as upon this act of the usurer depends the development of his new-born sentiments of honor and virtue—depends, in fact, the most salient *point* of the play. Tortesa, we say, gives to Isabella the lands forfeited by Falcone; but Tortesa was surely not very generous in giving what, clearly, was not his own to give. Falcone had *not forfeited* the deed, which had been restored to him by the usurer, and which was then in his (Falcone's) possession. Hear Tortesa:

> He put it in the bond,
> *That if, by any humor of my own,*
> Or accident that came not from himself,
> Or from his daughter's will, the match were marred,
> *His tenure stood intact.*

Now Falcone is still resolute for the match; but this new generous "humor" of Tortesa induces him (Tortesa) to decline it. Falcone's tenure is then intact; he retains the deed, the usurer is giving away property not his own.

As a drama of character, "Tortesa" is by no means open to so many objections as when we view it in the light of its plot; but it is still faulty. The merits are so exceedingly negative, that it is difficult to say anything about them. The Duke is nobody; Falcone, nothing; Zippa, less than nothing. Angelo may be regarded simply as the medium through which Mr. Willis conveys to the reader his own glowing feelings—his own refined and delicate fancy—(delicate, yet bold)—his own rich voluptuousness of sentiment—a voluptuousness which would offend in almost any other language

than that in which it is so skilfully apparelled. Isabella is—the heroine of the Hunchback. The revolution in the character of Tortesa—or rather the final triumph of his innate virtue—is a dramatic point far older than the hills. It may be observed, too, that although the representation of no human character should be quarrelled with for its inconsistency, we yet require that the inconsistencies be not absolute antagonisms to the extent of neutralization: they may be permitted to be oils and waters, but they must not be alkalies and acids. When, in the course of the *dénouement*, the usurer bursts forth into an eloquence virtue-inspired, we cannot sympathize very heartily in his fine speeches, since they proceed from the mouth of the self-same egotist who, urged by a disgusting vanity, uttered so many sotticisms (about his fine legs, &c.) in the earlier passages of the play. Tomaso is, upon the whole, the best personage. We recognise some originality in his conception, and conception was seldom more admirably carried out.

One or two observations at random. In the third scene of the fifth act, Tomaso, the buffoon, is made to assume paternal authority over Isabella, (as usual, without sufficient purpose,) by virtue of a law which Tortesa thus expounds:

> My gracious liege, there is a law in Florence,
> That if a father, for no guilt or shame,
> Disown and shut his door upon his daughter,
> She is the child of him who succors her,
> Who by the shelter of a single night,
> Becomes endowed with the authority
> Lost by the other.

No one, of course, can be made to believe that any such stupid law as this ever existed either in Florence or Timbuctoo; but, on the ground *que le*

vrai n'est pas toujours le vraisemblable, we say that even its real existence would be no justification of Mr. Willis. It has an air of the far-fetched—of the desperate—which a fine taste will avoid as a pestilence. Very much of the same nature is the attempt of Tortesa to extort a second bond from Falcone. The evidence which convicts Angelo of murder is ridiculously frail. The idea of Isabella's assuming the place of the portrait, and so deceiving the usurer, is not only glaringly improbable, but seems adopted from the "Winter's Tale." But in this latter play, the deception is at least possible, for the human figure but imitates a statue. What, however, are we to make of Mr. W.'s stage direction about the back wall's being "so arranged as to form a natural ground for the picture?" Of course, the very slightest movement of Tortesa (and he makes many) would have annihilated the illusion by disarranging the perspective; and in no manner could this latter have been arranged at all for more than one particular point of view—in other words, for more than one particular person in the whole audience. The "asides," moreover, are unjustifiably frequent. The prevalence of this folly (of speaking aside) detracts as much from the acting merit of our drama generally, as any other inartisticality. It utterly destroys verisimilitude. People are not in the habit of soliloquizing aloud—at least, not to any positive extent; and why should an author have to be told, what the slightest reflection would teach him, that an audience, by dint of no imagination, can or will conceive that what is sonorous in their own ears at the distance of fifty feet, cannot be heard by an actor at the distance of one or two?

Having spoken thus of "Tortesa" in terms of

nearly unmitigated censure—our readers may be surprised to hear us say that we think highly of the drama as a whole—and have little hesitation in ranking it before most of the dramas of Sheridan Knowles. Its leading faults are those of the modern drama generally—they are not peculiar to itself—while its great merits *are*. If in support of our opinion, we do not cite points of commendation, it is because those form the mass of the work. And were we to speak of fine passages, we should speak of the entire play. Nor by "fine passages" do we mean passages of merely fine language, embodying fine sentiment, but such as are replete with truthfulness, and teem with the loftiest qualities of the dramatic art. *Points*—capital points abound; and these have far more to do with the general excellence of a play, than a too speculative criticism has been willing to admit. Upon the whole, we are proud of "Tortesa"—and here again, for the fiftieth time at least, record our warm admiration of the abilities of Mr. Willis.

We proceed now to Mr. Longfellow's

SPANISH STUDENT

The reputation of its author as a poet, and as a graceful writer of prose, is, of course, long and deservedly established—but as a dramatist he was unknown before the publication of this play. Upon its original appearance, in "Graham's Magazine," the general opinion was greatly in favor—if not exactly of "The Spanish Student"—at all events of the writer of Outre-Mer. But this general opinion is the most equivocal thing in the world. It is never self-formed. It has very seldom indeed an original development. In regard to the work of an already famous or infamous author it decides,

to be sure, with a laudable promptitude; making up all the mind that it has, by reference to the reception of the author's immediately previous publication;—making up thus the ghost of a mind *pro tem.*—a species of critical shadow, that fully answers, nevertheless, all the purposes of a substance itself, until the substance itself shall be forthcoming. But, beyond this point, the general opinion can only be considered that of the public, as a man may call a book *his*, having bought it. When a *new* writer arises, the shop of the true, thoughtful, or critical opinion, is not simultaneously thrown away—is not immediately set up. Some weeks elapse; and, during this interval, the public, at a loss where to procure an opinion of the *débutante*, have necessarily no opinion of him at all, for the nonce.

The popular voice, then, which ran so much in favor of "The Spanish Student," upon its original issue, should be looked upon as merely the ghost *pro tem.*—as based upon critical decisions respecting the previous works of the author—as having reference in no manner to "The Spanish Student" itself—and thus as utterly meaningless and valueless *per se*.

The few—by which we mean those who think, in contradistinction from the many who think they think—the few who think at first hand, and thus twice before speaking at all—these received the play with a commendation somewhat less *prononcée*—somewhat more guardedly qualified—than Professor Longfellow might have desired, or may have been taught to expect. Still the composition was approved upon the whole. The few words of censure were very far, indeed, from amounting to condemnation. The chief defect insisted upon, was the feebleness of the *dénouement*, and, generally,

of the concluding scenes, as compared with the opening passages. We are not sure, however, that anything like detailed criticism has been attempted in the case—nor do we propose now to attempt it. Nevertheless, the work has interest, not only within itself, but as the first dramatic effort of an author who has remarkably succeeded in almost every other department of light literature than that of the drama. It may be as well, therefore, to speak of it, if not analytically, at least somewhat in detail; and we cannot, perhaps, more suitably commence than by a quotation, without comment, of some of the finer passages:

> And, though she is a virgin outwardly,
> Within she is a sinner; like those panels
> Of doors and altar-pieces the old monks
> Painted in convents, with the Virgin Mary
> On the outside, and on the inside Venus. . . .
>
> I believe
> That woman, in her deepest degradation,
> Holds something sacred, something undefiled,
> Some pledge and keepsake of her higher nature,
> And, like the diamond in the dark, retains
> Some quenchless gleam of the celestial light. . . .
>
> And we shall sit together unmolested,
> And words of true love pass from tongue to tongue,
> As singing birds from one bough to another. . . .
>
> Our feelings and our thoughts
> Tend ever on and rest not in the Present.
> As drops of rain fall into some dark well,
> And from below comes a scarce audible sound,
> So fall our thoughts into the dark Hereafter,
> And their mysterious echo reaches us. . . .
>
> Her tender limbs are still, and, on her breast,
> The cross she prayed to, ere she fell asleep,
> Rises or falls with the soft tide of dreams,
> Like a light barge safe moored. . . .

Hark! how the large and ponderous mace of Time
Knocks at the golden portals of the day! . . .

The lady Violante, bathed in tears
Of love and anger, like the maid of Colchis,
Whom thou, another faithless Argonaut,
Having won that golden fleece, a woman's love,
Desertest for this Glaucé. . . .

I read or sit in reverie and watch
The changing color of the waves that break
Upon the idle sea-shore of the mind. . . .

I will forget her. All dear recollections
Pressed in my heart, like flowers within a book,
Shall be torn out and scattered to the winds. . . .

O yes! I see it now—
Yet rather with my heart than with mine eyes,
So faint it is. And all my thoughts sail thither,
Freighted with prayers and hopes, and forward urged
Against all stress of accident, as, in
The Eastern Talt, against the wind and tide
Great ships were drawn to the Magnetic Mountains.

But there are brighter dreams than those of Fame,
Which are the dreams of Love! Out of the heart
Rises the bright ideal of these dreams,
As from some woodland fount a spirit rises
And sinks again into its silent deeps,
Ere the enamored knight can touch her robe!
'Tis this ideal that the soul of Man,
Like the enamored knight beside the fountain,
Waits for upon the margin of Life's stream;
Waits to behold her rise from the dark waters,
Clad in a mortal shape! Alas, how many
Must wait in vain! The stream flows evermore,
But from its silent deeps no spirit rises!
Yet I, born under a propitious star,
Have found the bright ideal of my dreams.

Yes; by the Darro's side
My childhood passed. I can remember still
The river, and the mountains capped with snow;
The villages where, yet a little child,
I told the traveller's fortune in the street;
The smuggler's horse; the brigand and the shepherd;
The march across the moor; the halt at noon;
The red fire of the evening camp, that lighted
The forest where we slept; and, farther back,
As in a dream, or in some former life,
Gardens and palace walls. . . .

This path will lead us to it,
Over the wheat-fields, where the shadows sail
Across the running sea, now green, now blue,
And, like an idle mariner on the ocean,
Whistles the quail. . . .

These extracts will be universally admired. They are graceful, well expressed, imaginative, and altogether replete with the true poetic feeling. We quote them *now*, at the beginning of our review, by way of justice to the poet, and because, in what follows, we are not sure that we have more than a very few words of what may be termed commendation to bestow.

The "Spanish Student" has an unfortunate beginning, in a most unpardonable, and yet, to render the matter worse, in a most indispensable "Preface:"

The subject of the following play, [says Mr. L.,] is taken in part from the beautiful play of Cervantes, *La Gitanilla*. To this source, however, I am indebted for the main incident only, the love of a Spanish student for a Gipsy girl, and the name of the heroine, Preciosa. I have not followed the story in any of its details. In Spain this subject has been twice handled dramatically; first by Juan Perer de Montalvan, in *La Gitanilla*, and afterwards by Antonio de Solis y Rivadeneira in *La Gitanilla de Madrid*. The same subject has also been made use of by Thomas Middleton, an English

dramatist of the seventeenth century. His play is called *The Spanish Gipsy*. The main plot is the same as in the Spanish pieces; but there runs through it a tragic underplot of the loves of Rodrigo and Doña Clara, which is taken from another tale of Cervantes, *La Fuerza de la Sangre*. The reader who is acquainted with *La Gitanilla* of Cervantes, and the plays of Montalvan, Solis, and Middleton, will perceive that my treatment of the subject differs entirely from theirs.

Now the autorial originality, properly considered, is threefold. There is, first, the originality of the general thesis; secondly, that of the several incidents, or thoughts, by which the thesis is developed; and, thirdly, that of manner, or *tone*, by which means alone, an old subject, even when developed through hackneyed incidents, or thoughts, may be made to produce a fully original *effect*—which, after all, is the end truly in view.

But originality, as it is one of the highest, is also one of the rarest of merits. In America it is especially, and very remarkably rare:—this through causes sufficiently well understood. We are content per force, therefore, as a general thing, with either of the lower branches of originality mentioned above, and would regard with high favor, indeed, any author who should supply the great *desideratum* in combining the three. Still the three *should* be combined; and from whom, if not from such men as Professor Longfellow—if not from those who occupy the chief niches in our Literary Temple—shall we expect the combination? But in the present instance, what has Professor Longfellow accomplished? Is he original at any one point? Is he original in respect to the first and most important of our three divisions? "The *subject* of the following play," he says himself, "is taken *in part* from the beautiful play of Cervantes, La Gitanilla." "To this source,

however, I am indebted for *the main incident only*, the love of the Spanish student for a Gipsy girl, and the name of the heroine, Preciosa."

The italics are our own, and the words italicized involve an obvious contradiction. We cannot understand how "the love of the Spanish student for the Gipsy girl" can be called an "incident," or even a "main incident," at all. In fact, this love—this discordant and therefore eventful or incidentful love—is the true *thesis* of the drama of Cervantes. It is this anomalous "love" which originates the incidents by means of which, itself, this "love," the thesis, is developed. Having based his play, then, upon this "love," we cannot admit his claim to originality upon our first count; nor has he any right to say that he has adopted his "subject" "in part." It is clear that he has adopted it altogether. Nor would he have been entitled to claim originality of subject, even had he based his story upon *any variety* of love arising between parties naturally separated by prejudices of *caste*—such, for example, as those which divide the Brahmin from the Pariah, the Ammonite from the African, or even the Christian from the Jew. For here in its ultimate analysis, is the real thesis of the Spaniard. But when the drama is founded, not merely upon this general thesis, but upon this general thesis in the identical application given it by Cervantes—that is to say, upon the prejudice of *caste* exemplified in the case of a Catholic, and this Catholic a Spaniard, and this Spaniard a student, and this student loving a Gipsy, and this Gipsy a dancing-girl, and this dancing-girl bearing the name Preciosa—we are not altogether prepared to be informed by Professor Longfellow that he is indebted for an "incident only" to the "beautiful Gitanilla of Cervantes."

Whether our author is original upon our second and third points—in the true incidents of his story, or in the manner and *tone* of their handling—will be more distinctly seen as we proceed.

It is to be regretted that "The Spanish Student" was not sub-entitled "A Dramatic Poem," rather than "A Play." The former title would have more fully conveyed the intention of the poet; for, of course, we shall not do Mr. Longfellow the injustice to suppose that his design has been, in any respect, a *play*, in the ordinary acceptation of the term. Whatever may be its merits in a merely poetical view, "The Spanish Student" could not be endured upon the stage.

Its plot runs thus:—Preciosa, the daughter of a Spanish gentleman, is stolen, while an infant, by Gipsies; brought up as his own daughter, and as a dancing-girl, by a Gipsy leader, Crusado; and by him betrothed to a young Gipsy, Bartolomé. At Madrid, Preciosa loves and is beloved by Victorian, a student of Alcalda, who resolves to marry her, notwithstanding her *caste*, rumors involving her purity, the dissuasions of his friends, and his betrothal to an heiress of Madrid. Preciosa is also sought by the Count of Lara, a *roué*. She rejects him. He forces his way into her chamber, and is there seen by Victorian, who, misinterpreting some words overheard, doubts the fidelity of his mistress, and leaves her in anger, after challenging the Count of Lara. In the duel, the Count receives his life at the hands of Victorian; declares his ignorance of the understanding between Victorian and Preciosa; boasts of favors received from the latter; and, to make good his words, produces a ring which she gave him, he asserts, as a pledge of her love. This ring is a duplicate of one previously given the girl by

Victorian, and known to have been so given, by the Count. Victorian mistakes it for his own, believes all that has been said, and abandons the field to his rival, who, immediately afterwards, while attempting to procure access to the Gipsy, is assassinated by Bartolomé. Meanwhile, Victorian, wandering through the country, reaches Gaudarrama. Here he receives a letter from Madrid, disclosing the treachery practised by Lara, and telling that Preciosa, rejecting his addresses, had been, through his instrumentality hissed from the stage, and now again roamed with the Gipsies. He goes in search of her; finds her in a wood near Guadarrama; approaches her, disguising his voice; she recognises him, pretending she does not, and unaware that he knows her innocence; a conversation of *equivoque* ensues; he sees his ring upon her finger; offers to purchase it; she refuses to part with it; a full *éclaircissement* takes place; at this juncture, a servant of Victorian's arrives with "news from court," giving the first intimation of the true parentage of Preciosa. The lovers set out, forthwith, for Madrid, to see the newly-discovered father. On the route, Bartolomé dogs their steps; fires at Preciosa; misses her; the shot is returned; he falls; and "The Spanish Student" is concluded.

This plot, however, like that of "Tortesa," looks better in our naked digest than amidst the details which develop only to disfigure it. The reader of the play itself will be astonished, when he remembers the name of the author, at the inconsequence of the incidents—at the utter want of skill—of art—manifested in their conception and introduction. In dramatic writing, no principle is more clear than that nothing should be said or done which has not a tendency to develop the catastrophe, or the

characters. But Mr. Longfellow's play abounds in events and conversations that have no ostensible purpose, and certainly answer no end. In what light, for example, since we cannot suppose this drama intended for the stage, are we to regard the second scene of the second act, where a long dialogue between an Archbishop and a Cardinal is wound up by a dance from Preciosa? The Pope thinks of abolishing public dances in Spain, and the priests in question have been delegated to examine, personally, the proprieties or improprieties of such exhibitions. With this view, Preciosa is summoned and required to give a specimen of her skill. Now this, in a mere spectacle, would do very well; for here all that is demanded is an occasion or an excuse for a dance; but what business has it in a pure drama? or in what regard does it further the end of a dramatic poem, intended only to be read? In the same manner, the whole of scene the eighth, in the same act, is occupied with six lines of stage directions, as follows:

The Theatre. The orchestra plays the Cachuca. Sound of castanets behind the scenes. The curtain rises and discovers Preciosa in the attitude of commencing the dance. The Cachuca. Tumult. Hisses. Cries of Brava! and Aguera! She falters and pauses. The music stops. General confusion. Preciosa faints.

But the *inconsequence* of which we complain will be best exemplified by an entire scene. We take scene the fourth, act the first:

An inn on the road to Alcalá. BALTASAR *asleep on a bench.*
Enter CHISPA.

Chispa. And here we are, half way to Alcalá, between cocks and midnight. Body o' me! what an inn this is! The light out and the landlord asleep! Holá! ancient Baltasar!

Baltasar [*waking*]. Here I am.

Chispa. Yes, there you are, like a one-eyed alcade in a town without inhabitants. Bring a light, and let me have supper.

Baltasar. Where is your master?

Chispa. Do not trouble yourself about him. We have stopped a moment to breathe our horses; and if he chooses to walk up and down in the open air, looking into the sky as one who hears it rain, that does not satisfy my hunger, you know. But be quick, for I am in a hurry, and every one stretches his legs according to the length of his coverlet. What have we here?

Baltasar [*setting a light on the table*]. Stewed rabbit.

Chispa [*eating*]. Conscience of Portalegre! stewed kitten, you mean!

Baltasar. And a pitcher of Pedro Ximenes, with a roasted pear in it.

Chispa [*drinking*]. Ancient Baltasar, amigo! You know how to cry wine and sell vinegar. I tell you this is nothing but vino tinto of La Mancha, with a tang of the swine-skin.

Baltasar. I swear to you by Saint Simon and Judas, it is all as I say.

Chispa. And I swear to you by Saint Peter and Saint Paul, that it is no such thing. Moreover, your supper is like the hidalgo's dinner—very little meat and a great deal of table-cloth.

Baltasar. Ha! ha! ha!

Chispa. And more noise than nuts.

Baltasar. Ha! ha! ha! You must have your joke, Master Chispa. But shall I not ask Don Victorian in to take a draught of the Pedro Ximenes?

Chispa. No; you might as well say, "Don't you want some?" to a dead man.

Baltasar. Why does he go so often to Madrid?

Chispa. For the same reason that he eats no supper. He is in love. Were you ever in love, Baltasar?

Baltasar. I was never out of it, good Chispa. It has been the torment of my life.

Chispa. What! are you on fire, too, old hay-stack? Why, we shall never be able to put you out.

Victorian [*without*]. Chispa!

Chispa. Go to bed, Pero Grullo, for the cocks are crowing.

Victorian. Ea! Chispa! Chispa!

Chispa. Ea! Senor. Come with me, ancient Baltasar, and bring water for the horses. I will pay for the supper to-morrow. [*Exeunt.*]

Now here the question occurs—what is accomplished? How has the subject been forwarded? We did not need to learn that Victorian was in love—that was known before; and all that we glean is that a stupid imitation of Sancho Panza drinks, in the course of two minutes, (the time occupied in the perusal of the scene,) a bottle of vino tinto, by way of Pedro Ximenes, and devours a stewed kitten in place of a rabbit.

In the beginning of the play this Chispa is the valet of Victorian; subsequently we find him the servant of another; and near the *dénouement*, he returns to his original master. No cause is assigned, and not even the shadow of an object is attained; the whole tergiversation being but another instance of the gross inconsequence which abounds in the play.

The author's deficiency of skill is especially evinced in the scene of the *éclaircissement* between Victorian and Preciosa. The former having been enlightened respecting the true character of the latter by means *of a letter* received at Guadarrama, from a friend at Madrid, (how wofully inartistical is this!) resolves to go in search of her forthwith, and forthwith, also, discovers her in a wood close at hand. Whereupon he approaches, disguising *his voice:*—yes, we are required to believe that a lover may so disguise his voice from his mistress, as even to render his person in full view, irrecognisable! He approaches, and each knowing the other, a conversation ensues under the hypothesis that each to the other is unknown—a very unoriginal, and, of course,

a very silly source of *equivoque*, fit only for the gum-elastic imagination of an infant. But what we especially complain of here, is that our poet should have taken so many and so obvious pains to bring about this position of *equivoque*, when it was impossible that it could have served any other purpose than that of injuring his intended effect! Read, for example this passage:

Victorian. I never loved a maid;
For she I loved was then a maid no more.
Preciosa. How know you that?
Victorian. A little bird in the air
Whispered the secret.
Preciosa. There, take back your gold!
Your hand is cold like a deceiver's hand!
There is no blessing in its charity!
Make her your wife, for you have been abused;
And you shall mend your fortunes mending hers.
Victorian. How like an angel's speaks the tongue of woman,
When pleading in another's cause her own!

Now here it is clear that if we understood Preciosa to be really ignorant of Victorians identity, the "pleading in another's cause her own," would create a favorable impression upon the reader, or spectator. But the advice—"Make her your wife," &c., takes an interested and selfish turn when we remember that she knows to whom she speaks.

Again, when Victorian says,

That is a pretty ring upon your finger,
Pray give it me!

And when she replies:

No, never from my hand
Shall that be taken,

we are inclined to think her only an artful coquette, knowing, as we do, the extent of her knowledge;

on the other hand, we should have applauded her constancy (as the author intended) had she been represented ignorant of Victorian's presence. The effect upon the audience, in a word, would be pleasant in place of disagreeable were the case altered as we suggest, while the effect upon Victorian would remain altogether untouched.

A still more remarkable instance of deficiency in the dramatic *tact* is to be found in the mode of bringing about the discovery of Preciosa's parentage. In the very moment of the *éclaircissement* between the lovers, Chispa arrives almost as a matter of course, and settles the point in a sentence:

> Good news from Court; Good news! Beltran Cruzado
> The Count of the Calés is not your father,
> But your true father has returned to Spain
> Laden with wealth. You are no more a Gipsy.

Now here are three points:—first, the extreme baldness, platitude, and *independence* of the incident narrated by Chispa. The *opportune* return of the father (we are tempted to say the *excessively* opportune) stands by itself—has no relation to any other event in the play—does not appear to arise, in the way of *result*, from any incident or incidents that have arisen before. It has the air of a happy chance, of a God-send, of an ultra-accident, invented by the playwright by way of compromise for his lack of invention. *Nec Deus intersit*, &c.—but here the god has interposed, and the knot is laughably unworthy of the god.

The second point concerns the return of the father "laden with wealth." The lover has abandoned his mistress in her poverty, and, while yet the words of his proffered reconciliation hang upon his lips, comes his own servant with the

news that the mistress' father has returned "laden with wealth." Now, so far as regards the audience, who are behind the scenes and know the fidelity of the lover—so far as regards the audience, all is right; but the poet had no business to place his heroine in the sad predicament of being forced, provided she is not a fool, to suspect both the ignorance and the disinterestedness of the hero.

The third point has reference to the words—"You are now no more a Gipsy." The thesis of this drama, as we have already said, is love disregarding the prejudices of *caste*, and in the development of this thesis, the powers of the dramatist have been engaged, or should have been engaged during the whole of the three acts of the play. The interest excited lies in our admiration of the sacrifice, and of the love that could make it; but this interest immediately and disagreeably subsides when we find that the sacrifice has been made to no purpose. "You are no more a Gipsy" dissolves the charm, and obliterates the whole impression which the author has been at so much labor to convey. Our romantic sense of the hero's chivalry declines into a complacent satisfaction with his fate. We drop our enthusiasm, with the enthusiast, and jovially shake by the hand the mere man of good luck. But is not the latter feeling the more comfortable of the two? Perhaps so; but "comfortable" is not exactly the word Mr. Longfellow might wish applied to the end of his drama, and then why be at the trouble of building up an effect through a hundred and eighty pages, merely to knock it down at the end of the hundred and eighty-first?

We have already given, at some length, our conceptions of the nature of *plot*—and of that of "The Spanish Student," it seems almost super-

fluous to speak at all. It has nothing of construction about it. Indeed there is scarcely a single incident which has any necessary dependence upon any one other. Not only might we take away two-thirds of the whole without ruin—but without detriment—indeed with a positive benefit to the mass. And, even as regards the mere order of arrangement, we might with a very decided *chance* of improvement, put the scenes in a bag, give them a shake or two by way of shuffle, and tumble them out. The whole mode of collocation—not to speak of the feebleness of the incidents in themselves—evinces, on the part of the author, an utter and radical want of the adapting or constructive power which the drama so imperatively demands.

Of the unoriginality of the thesis we have already spoken; and now, to the unoriginality of the events by which the thesis is developed, we need do little more than allude. What, indeed, *could* we say of such incidents as the child stolen by gipsies—as her education as a *damseuse*—as her betrothal to a Gipsy—as her preference for a gentleman—as the rumors against her purity—as her persecution by a *roué*—as the inruption of the *roué* into her chamber—as the consequent misunderstanding between her and her lover—as the duel—as the defeat of the *roué*—as the receipt of his life from the hero—as his boasts of success with the girl—as the *ruse* of the duplicate ring—as the field, in consequence, abandoned by the lover—as the assassination of Lara while scaling the girls' bed-chamber—as the disconsolate peregrination of Victorian—as the *equivoque* scene with Preciosa—as the offering to purchase the ring and the refusal to part with it—as the "news from court" telling of the Gipsy's true parentage—what *could* we say of all these ridiculous things, except that

we have met them, each and all, some two or three hundred times before, and that they have formed, in a greater or less degree, the staple material of every Hop-O'My-Thumb tragedy since the flood? There is not an incident, from the first page of "The Spanish Student" to the last and most satisfactory, which we would not undertake to find boldly, at ten minutes' notice, in some one of the thousand and one comedies of intrigue attributed to Calderon and Lope de Vega.

But if our poet is grossly unoriginal in his subject, and in the events which evolve it, may he not be original in his handling or *tone?* We really grieve to say that he is not, unless, indeed, we grant him the meed of originality for the peculiar manner in which he has jumbled together the quaint and stilted tone of the old English dramatists with the *dégagée* air of Cervantes. But this is a point upon which, through want of space, we must necessarily permit the reader to judge altogether for himself. We quote, however, a passage from the Second scene of the first act, by way of showing how very easy a matter it is to make a man discourse Sancho Panza:

Chispa. Abernuncio Satanas! and a plague upon all lovers who ramble about at night, drinking the elements, instead of sleeping quietly in their beds. Every dead man to his cemetery, say I; and every friar to his monastery. Now, here's my master Victorian, yesterday a cow-keeper and to-day a gentleman; yesterday a student and to-day a lover; and I must be up later than the nightingale, for as the abbot sings so must the sacristan respond. God grant he may soon be married, for then shall all this serenading cease. Ay, marry, marry, marry! Mother, what does marry mean? It means to spin, to bear children, and to weep, my daughter! And, of a truth, there is something more in matrimony than the wedding-ring. And now, gentlemen, Pax vobiscum! as the ass said to the cabbages!

And, we might add, as an ass *only* should say.

In fact, throughout "The Spanish Student," as well as throughout other compositions of its author, there runs a very obvious vein of *imitation.* We are perpetually reminded of something we have seen before—some old acquaintance in manner or matter; and even where the similarity cannot be said to amount to plagiarism, is it still injurious to the poet in the good opinion of him who reads.

Among the minor defects of the play, we may mention the frequent allusion to book incidents not generally known, and requiring each a *note* by way of explanation. The drama demands that everything be so instantaneously evident that he who runs may read; and the only impression effected by these *notes* to a play is, that the author is desirous of showing his reading.

We may mention, also, occasional tautologies—such as:

> Never did I behold thee so *attired*
> And *garmented* in beauty as to-night!

Or—

> What we need
> Is the celestial fire to change the fruit
> Into *transparent* crystal, *bright and clear!*

We may speak, too, of more than occasional errors of grammar. For example, p. 23:

> Did no one see thee? None, my love, but *thou.*

Here "but" is not a conjunction, but a preposition, and governs *thee* in the objective. "None but *thee*" would be right; meaning none *except* thee, *saving* thee. At page 27, "mayst" is somewhat incorrectly written "may'st." At page 34 we have:

> I have no other saint than *thou* to pray to.

Here authority and analogy are both against Mr. Longfellow. "Than" also is here a preposition governing the objective, and meaning *save*, or *except*. "I have none other God than thee," &c. See Horne Tooke. The Latin "*quam te*" is exactly equivalent. At page 80 we read:

> *Like thee* I am a captive, and *like thee*,
> I have a gentle gaoler.

Here "like thee" (although grammatical of course) does not convey the idea. Mr. L. does not mean that the speaker is *like* the bird itself but that his *condition* resembles it. The true reading would thus be:

> *As thou* I am a captive, and, *as thou*
> I have a gentle gaoler:

That is to say, *as thou art*, and *as thou hast*.

Upon the whole, we regret that Professor Longfellow has written this work, and feel especially vexed that he has committed himself by its republication. Only when regarded as a mere poem, can it be said to have merit of any kind. For, in fact, it is only when we separate the poem from the drama, that the passages we have commended as beautiful can be understood to have beauty. We are not too sure, indeed, that a "dramatic poem" is not a flat contradiction in terms. At all events a man of true genius, (and such Mr. L. unquestionably is,) has no business with these hybrid and paradoxical compositions. Let a poem be a poem only; let a play be a play and nothing more. As for "The Spanish Student," its thesis is unoriginal; its incidents are antique; its plot is no plot; its characters have no character: in short, it is little better than a play upon words, to style it "A Play" at all.

LONGFELLOW'S BALLADS*

"IL Y A PARIER," says Chamfort, "*que toute idée publique, toute convention recue, est une sottise, car elle a convenue au plus grand nombre.*"—One would be safe in wagering that any given public idea is erroneous, for it has been yielded to the clamor of the majority;—and this strictly philosophical although somewhat French assertion, has especial bearing upon the whole race of what are termed maxims and popular proverbs; nine-tenths of which are the quintessence of folly. One of the most deplorably false of them is the antique adage, *De gustibus non est disputandum*—there should be no disputing about taste. Here the idea designed to be conveyed is that any one person has as just right to consider his own taste *the true*, as has any one other—that taste itself, in short, is an arbitrary something, amenable to no law, and measurable by no definite rules. It must be confessed, however, that the exceedingly vague and impotent treatises which are alone extant, have much to answer for as regards confirming the general error. Not the least important service which, hereafter, mankind will owe to *Phrenology*, may, perhaps, be recognised in an analysis of the real principles, and a digest of the resulting laws of taste. These principles, in fact, are as clearly traceable, and these laws as readily susceptible of system as are any whatever.

* Ballads and other Poems. By Henry Wadsworth Longfellow, Author of "Voices of the Night," "Hyperion," etc: Second Edition. John Owen: Cambridge.

In the meantime, the insane adage above mentioned is in no respect more generally, more stupidly, and more pertinaciously quoted than by the admirers of what is termed the "good old Pope," or the "good old Goldsmith school" of poetry, in reference to the bolder, more natural, and *more ideal* compositions of such authors as Coëtlogon and Lamartine* in France; Herder, Körner, and Uhland in Germany; Brun and Baggesen in Denmark; Bellman, Tegnér, and Nyberg† in Sweden; Keats, Shelly, Coleridge, and Tennyson in England; Lowell and Longfellow in America. "*De gustibus non*," say these "good-old-school" fellows; and we have no doubt that their mental translation of the phrase is—"We pity your taste—we pity everybody's taste but our own."

It is our purpose to controvert the popular idea that the poets just mentioned owe to novelty, to trickeries of expression, and to other meretricious effects, their appreciation by certain readers:—to demonstrate (for the matter is susceptible of demonstration) that such poetry and *such alone* has fulfilled the legitimate office of the muse; has thoroughly satisfied an earnest and unquenchable desire existing in the heart of man.

This volume of Ballads and Tales includes, with several brief original pieces, a translation from the Swedish of Tegnér. In attempting (what never should be attempted) a literal version of both the words and the metre of this poem, Professor Longfellow has failed to do justice either to his author or himself. He has striven to do what no man ever did well, and what, from the nature of language itself, never *can* be well done. Unless, for example, we shall come to have an influx of *spondees*

* We allude here chiefly to the "David" of Coëtlogon, and *only* to the "*Chûte d'un Ange*" of Lamartine.

† C. Julia Nyberg, author of the "Dikter von Euphrosyne."

in our English tongue, it will always be impossible to construct an English hexameter. Our spondees, or, we should say, our spondaic words, are rare. In the Swedish they are nearly as abundant as in the Latin and Greek. We have only "*compound*," "*context*," "*footfall*," and a few other similar ones. This is the difficulty; and that it *is* so will become evident upon reading "The Children of the Lord's Supper," where the sole *readable* verses are those in which we meet with the rare spondaic dissyllables. We mean to say *readable as hexameters;* for many of them will read very well as mere English dactylics with certain irregularities.

Much as we admire the genius of Mr. Longfellow, we are fully sensible of his many errors of affectation and imitation. His artistical skill is great, and his ideality high. But his conception of the *aims* of poesy *is all wrong;* and this we shall prove at some future day—to our own satisfaction, at least. His didactics are all *out of place*. He has written brilliant poems—by accident; that is to say when permitting his genius to get the better of his conventional habit of thinking—a habit deduced from German study. We do not mean to say that a didactic moral may not be well made the *under-current* of a poetical thesis; but that it can never be well put so obtrusively forth, as in the majority of his compositions. . . . .

We have said that Mr. Longfellow's conception of the *aims* of poesy is erroneous; and that thus, laboring at a disadvantage, he does violent wrong to his own high powers; and now the question is, what *are* his ideas of the aims of the Muse, as we gather these ideas from the *general* tendency of his poems? It will be at once evident that, imbued with the peculiar spirit of German song (in pure convention-

ality) he regards the inculcation of a *moral* as essential. Here we find it necessary to repeat that we have reference only to the *general* tendency of his compositions; for there are some magnificent exceptions, where, as if by accident, he has permitted his genius to get the better of his conventional prejudice. But didacticism is the prevalent *tone* of his song. His invention, his imagery, his all, is made subservient to the elucidation of some one or more points (but rarely of more than one) which he looks upon as *truth*. And that this mode of procedure will find stern defenders should never excite surprise, so long as the world is full to overflowing with cant and conventicles. There are men who will scramble on all fours through the muddiest sloughs of vice to pick up a single apple of virtue. There are things called men who, so long as the sun rolls, will greet with snuffling huzzas every figure that takes upon itself the semblance of truth, even although the figure, in itself only a "stuffed Paddy," be as much out of place as a toga on the statue of Washington, or out of season as rabbits in the days of the dog-star. . . . . .

We say this with little fear of contradiction. Yet the spirit of our assertion must be more heeded than the letter. Mankind have *seemed* to define Poesy in a thousand, and in a thousand conflicting definitions. But the war is one only of words. Induction is as well applicable to this subject as to the most palpable utilitarian; and by its sober processes we find that, in respect to compositions which have been really received as poems, the *imaginative*, or, more popularly, the creative portions *alone* have ensured them to be so received. Yet these works, on account of these portions, having once been so received and so named, it has happened, naturally and inevitably, that other portions totally unpoetic have not only come to be re-

garded by the popular voice as poetic, but have been made to serve as false standards of perfection, in the adjustment of other poetical claims. Whatever has been found in whatever has been received as a poem has been blindly regarded as *ex statû* poetic. And this is a species of gross error which scarcely could have made its way into any less intangible topic. In fact that license which appertains to the Muse herself, it has been thought decorous, if not sagacious to indulge, in all examination of her character. . . . .

Poesy is a response—unsatisfactory it is true—but still in some measure a response, to a natural and irrepressible demand. Man being what he is, the time could never have been in which Poesy was not. Its first element is the thirst for supernal BEAUTY—a beauty which is not afforded the soul by any existing collocation of earth's forms—a beauty which, perhaps, *no* possible combination of these forms would fully produce. Its second element is the attempt to satisfy this thirst by *novel* combinations among those forms of beauty which already exist—or by novel combinations *of those combinations which our predecessors, toiling in chase of the same phantom, have already set in order.* We thus clearly deduce the *novelty*, the *originality*, the *invention*, the *imagination*, or lastly the *creation* of BEAUTY, (for the terms as here employed are synonymous,) as the essence of all Poesy. Nor is this idea so much at variance with ordinary opinion as, at first sight, it may appear. A multitude of antique dogmas on this topic will be found, when divested of extrinsic speculation, to be easily resoluble into the definition now proposed. We do nothing more than present tangibly the vague clouds of the world's idea. We recognise the idea itself floating, unsettled, indefinite, in every attempt which has yet been made to circumscribe the concep-

tion of "Poesy" in words. A striking instance of this is observable the fact that no definition exists, in which either "the beautiful," or some one of those qualities which we have above designated synonymously with "creation," has not been pointed out as the *chief* attribute of the Muse. "Invention," however, or "imagination," is by far more commonly insisted upon. The word ποιησις itself (creation) speaks volumes upon this point. Neither will it be amiss here to mention Count Bielfeld's definition of poetry as "*L'art d'exprimer les pensées par la fiction.*" With this definition (of which the philosophy is profound to a certain extent) the German terms *Dichthunst*, the art of fiction, and *Dichten*, to feign, which are used for "*poetry*" and "*to make verses*," are in full and remarkable accordance. It is, nevertheless, in the *combination* of the two omni-prevalent ideas that the novelty, and, we believe, the force of our own proposition is to be found. . . . .

The elements of that beauty which is felt in sound, *may be* the mutual or common heritage of Earth and Heaven. Contenting ourselves with firm conviction, that music (in its modifications of rhythm and rhyme) is of so vast a moment to Poesy, as *never* to be neglected by him who is truly poetical—is of so mighty a force in furthering the great aim intended, that he is mad who rejects its assistance—content with this idea we shall not pause to maintain its absolute essentiality, for the mere sake of rounding a definition. That our definition of poetry will necessarily exclude much of what, through a supine toleration, has been hitherto ranked as poetical, is a matter which affords us not even momentary concern. We address but the thoughtful, and heed only their approval—with our own. If our suggestions are truthful, then "after many days" shall they be

understood as truth, even though found in contradiction of *all* that has been hitherto so understood. If false, shall we not be the first to bid them die?

We would reject, of course, all such matters as "Armstrong on Health," a revolting production; Pope's "Essay on Man," which may well be content with the title of an "Essay in Rhyme;" "Hudibras" and other merely humorous pieces. We do not gainsay the peculiar merits of either of these latter compositions—but deny them the position held. In the notice of Brainard's Poems, we took occasion to show that the common use of a certain instrument (rhythm,) had tended, more than aught else, to confound humorous verse with poetry. The observation is now recalled to corroborate what we have just said in respect to the vast effect or force of melody in itself—an effect which could elevate into even momentary confusion with the highest efforts of mind, compositions such as are the greater number of satires or burlesques. . . . .

We have shown our ground of objection to the general *themes* of Professor Longfellow. In common with all who claim the sacred title of poet, he should limit his endeavors to the creation of novel moods of beauty, in form, in color, in sound, in sentiment; for over all this wide range has the poetry of words dominion. To what the world terms *prose* may be safely and properly left all else. The artist who doubts of his thesis, may always resolve his doubt by the single question—"might not this matter be as well or better handled in *prose?*" If it *may*, then is it no subject for the Muse. In the general acceptation of the term *Beauty* we are content to rest; being careful only to suggest that, in our peculiar views, it must be understood as inclusive of the *sublime*.

Of the pieces which constitute the present volume,

there are not more than one or two thoroughly fulfilling the ideas we have proposed; although the volume, as a whole, is by no means so chargeable with didacticism as Mr. Longfellow's previous book. We would mention as poems *nearly true*, "The Village Blacksmith"; "The Wreck of the Hesperus," and especially "The Skeleton in Armor." In the first-mentioned we have the *beauty* of simple-mindedness as a genuine thesis; and this thesis is inimitably handled until the concluding stanza, where the spirit of legitimate poesy is aggrieved in the pointed antithetical deduction of a *moral* from what has gone before. In "The Wreck of the Hesperus" we have the *beauty* of child-like confidence and innocence, with that of the father's stern courage and affection. But, with slight exception, those particulars of the storm here detailed are not poetic subjects. Their thrilling *horror* belongs to prose, in which it could be far more effectively discussed, as Professor Longfellow may assure himself at any moment by experiment. There *are* points of a tempest which afford the loftiest and truest poetical themes—points in which pure beauty is found, or, better still, beauty heightened into the sublime, by terror. But when we read, among other similar things, that

> The salt sea was frozen on her breast,
> The salt tears in her eyes,

we feel, if not positive disgust, at least a chilling sense of the inappropriate. In the "Skeleton in Armor" we find a pure and perfect thesis artistically treated. We find the beauty of bold courage and self-confidence, of love and maiden devotion, of reckless adventure, and finally of life-contemning grief. Combined with all this, we have numerous *points* of beauty apparently insulated, but all aiding

the main effect or impression. The heart is stirred, and the mind does not lament its mal-instruction. The metre is simple, sonorous, well-balanced, and fully adapted to the subject. Upon the whole, there are few truer poems than this. It has but one defect—an important one. The prose remarks prefacing the narrative are really *necessary*. But every work of art should contain within itself all that is requisite for its own comprehension. And this remark is especially true of the ballad. In poems of magnitude the mind of the reader is not, at all times, enabled to include, in one comprehensive survey, the proportions and proper adjustment of the whole. He is pleased, if at all, with particular passages; and the sum of his pleasure is compounded of the sums of the pleasurable sentiments inspired by these individual passages in the progress of perusal. But, in pieces of less extent, the pleasure is *unique*, in the proper acceptation of this term—the understanding is employed, without difficulty, in the contemplation of the picture *as a whole;* and thus its effect will depend, in great measure, upon the perfection of its finish, upon the nice adaptation of its constituent parts, and especially, upon what is rightly termed by Schlegel *the unity or totality of interest*. But the practice of prefixing explanatory passages is utterly at variance with such unity. By the prefix, we are either put in possession of the subject of the poem, or some hint, historic fact, or suggestion, is thereby afforded, not included in the body of the piece, which, without the hint, is incomprehensible. In the latter case, while perusing the poem, the reader must revert, in mind at least, to the prefix, for the necessary explanation. In the former, the poem being a mere paraphrase of the prefix, the interest is divided between the prefix

and the paraphrase. In either instance the totality of effect is destroyed.

Of the other original poems in the volume before us, there is none in which the aim of instruction, or *truth*, has not been too obviously substituted for the legitimate aim, *beauty*. We have heretofore taken occasion to say that a didactic moral might be happily made the *under-current* of a poetical theme, and we have treated this point at length, in a review of Moore's "Alciphron"; but the moral thus conveyed is invariably an ill effect when obtruding beyond the upper current of the thesis itself. Perhaps the worst specimen of this obtrusion is given us by our poet in "Blind Bartimeus" and the "Goblet of Life," where, it will be observed that the *sole* interest of the upper-current of meanng depends upon its relation or reference to the under. What we read upon the surface would be *vox et preterea nihil* in default of the moral beneath. The Greek *finales* of "Blind Bartimeus" are an affectation altogether inexcusable. What the small, second-hand, Gibbon-ish pedantry of Byron introduced, is unworthy the imitation of Longfellow.

Of the translations we scarcely think it necessary to speak at all. We regret that our poet will persist in busying himself about such matters. *His* time might be better employed in original conception. Most of these versions are marked with the error upon which we have commented. This error is in fact, essentially Germanic. "The Luck of Edenhall," however, is a truly beautiful poem; and we say this with all that deference which the opinion of the "Democratic Review" demands. This composition appears to us *one of the very finest*. It has all the free, hearty, *obvious* movement of the true ballad-legend. The greatest force of language is

combined in it with the richest imagination, acting in its most legitimate province. Upon the whole, we prefer it even to the "Sword-Song" of Körner. The pointed moral with which it terminates is so exceedingly natural—so perfectly fluent from the incidents—that we have hardly heart to pronounce it in ill taste. We may observe of this ballad, in conclusion, that its subject is more *physical* than is usual in Germany. Its images are rich rather in physical than in moral beauty. And this tendency, in Song, is the true one. It is chiefly, if we are not mistaken—it is chiefly amid forms of physical loveliness (we use the word *forms* in its widest sense as embracing modifications of sound and color) that the soul seeks the realization of its dreams of BEAUTY. It is to her demand in this sense especially, that the poet, who is wise, will most frequently and most earnestly respond.

"The Children of the Lord's Supper" is, beyond doubt, a true and most beautiful poem in great part, while, in some particulars, it is too metaphysical to have any pretension to the name. We have already objected, briefly, to its metre—the ordinary Latin or Greek Hexameter—dactyls and spondees at random, with a spondee in conclusion. We maintain that the hexameter can never be introduced into our language, from the nature of that language itself. This rhythm demands, *for English ears*, a preponderance of natural spondees. Our tongue has few. Not only does the Latin and Greek, with the Swedish, and some others, abound in them; but the Greek and Roman ear had become reconciled (why or how is unknown) to the reception of artificial spondees—that is to say, spondaic words formed partly of one word and partly of another, or from an excised part of one word. In short, the ancients were con-

tent to read *as they scanned*, or nearly so. It may be safely prophesied that we shall never do this; and thus we shall never admit English hexameters. The attempt to introduce them, after the repeated failures of Sir Philip Sidney, and others, is, perhaps, somewhat discreditable to the scholarship of Professor Longfellow. The "Democratic Review," in saying that he has triumphed over difficulties in this rhythm, has been deceived, it is evident, by the facility with which some of these verses may be read. In glancing over the poem, we do not observe a single verse which can be read, *to English Ears, as a Greek hexameter*. There are many, however, which can be well read as mere English dactylic verses; such, for example, as the well known lines of Byron, commencing

Know ye the | land where the | cypress and | myrtle.

These lines (although full of irregularities) are, in their perfection, formed of three dactyls and a cæsura—just as if we should cut short the initial verse of the Bucolics thus—

Tityre | tu patu | læ recu | bans—

The "myrtle," at the close of Byron's line, is a double rhyme, and must be understood as one syllable.

Now a great number of Professor Longfellow's hexameters are merely these dactylic lines, *continued for two feet*. For example—

Whispered the | race of the | flowers and | merry on | balancing | branches.

In this example, also, "branches," which is a double ending, must be regarded as the cæsura, or one syllable, of which alone it has the force.

As we have already alluded, in one or two regards, to a notice of these poems which appeared in the "Democratic Review," we may as well here proceed with some few further comments upon the article in question—with whose general tenor we are happy to agree.

The Review speaks of "Maidenhood" as a poem, "not to be understood but as the expense of more time and trouble than a song can justly claim." We are scarcely less surprised at this opinion from Mr. Langtree than we were at the condemnation of "The Luck of Edenhall."

"Maidenhood" is faulty, it appears to us, only on the score of its theme, which is somewhat didactic. Its *meaning* seems simplicity itself. A maden on the verge of womanhood, hesitating to enjoy life (for which she has a strong appetite) through a false idea of duty, is bidden to fear nothing, having purity of heart as her lion of Una.

What Mr. Langtree styles "an unfortunate peculiarity" in Mr. Longfellow, resulting from "adherence to a false system" has really been always regarded by us as one of his idiosyncratic merits. "In each poem," says the critic, "he has but *one* idea, which, in the progress of his song, is gradually unfolded, and at last reaches its full development in the concluding lines; this singleness of thought might lead a harsh critic to suspect intellectual barrenness." It leads *us*, individually, only to a full sense of the artistical power and knowledge of the poet. We confess that now, for the first time, we hear unity of conception objected to as a defect. But Mr. Langtree seems to have fallen into the singular error of supposing the poet to have absolutely *but one idea* in each of his ballads. Yet how "one idea" can be "gradually unfolded" without other ideas, is, to us, a

mystery of mysteries. Mr. Longfellow, very properly, has but one *leading* idea which forms the basis of his poem; but to the aid and development of this one there are innumerable others, of which the rare excellence is, that all are in keeping, that none could be well omitted, that each tends to the one general effect. It is unnecessary to say another word upon this topic.

In speaking of "Excelsior," Mr. Langtree (are we wrong in attributing the notice to his very forcible pen?) seems to labor under some similar misconception. "It carries along with it," says he, "a false moral which greatly diminishes its merit in our eyes. The great merit of a picture, whether made with the pencil or pen, is its *truth;* and this merit does not belong to Mr. Longfellow's sketch. Men of genius may, and probably do, meet with greater difficulties in their struggles with the world than their fellow-men who are less highly gifted; but their power of overcoming obstacles is proportionably greater, and the result of their laborious suffering is not death but immortality."

That the chief merit of a picture is its *truth*, is an assertion deplorably erroneous. Even in Painting, which is, more essentially than Poetry, a mimetic art, the proposition cannot be sustained. Truth is not even *the aim*. Indeed it is curious to observe how very slight a degree of truth is sufficient to satisfy the mind, which acquiesces in the absence of numerous essentials in the thing depicted. An outline frequently stirs the spirit more pleasantly than the most elaborate picture. We need only refer to the compositions of Flaxman and of Retzch. Here all details are omitted—nothing can be farther from *truth*. Without even color the most thrilling effects are produced. In statues we are rather pleased than

disgusted with *the want of the eyeball.* The hair of the Venus de Medicis *was gilded.* Truth indeed! The grapes of Zeuxis as well as the curtain of Parrhasius were received as indisputable evidence of the truthful ability of these artists—but they were not even *classed among their pictures.* If truth is the highest aim of either Painting or Poesy, then Jan Steen was a greater artist than Angelo, and Crabbe is a more noble poet than Milton.

But we have not quoted the observations of Mr. Langtree to deny its philosophy; our design was simply to show that he has misunderstood the poet. "Excelsior" has not even a remote tendency to the interpretation assigned it by the critic. It depicts the *earnest upward impulse of the soul*—an impulse not to be dubdued even in Death. Despising danger, resisting pleasure, the youth, bearing the banner inscribed "*Excelsior!*" (higher still!) struggles through all difficulties to an Alpine summit. Warned to be content with the elevation attained, his cry is still "*Excelsior!*" and, even in falling dead on the highest pinnacle, his cry is *still* "*Excelsior!*" There is yet an immortal height to be surmounted—an ascent in Eternity. The poet holds in view the idea of never-ending *progress.* That he is misunderstood is rather the misfortune of Mr. Langtree than the fault of Mr. Longfellow. There is an old adage about the difficulty of one's furnishing an auditor both with matter to be comprehended and brains for its comprehension.

FANCY AND IMAGINATION

DRAKE'S CULPRIT FAY AND MOORE'S ALCIPHRON*

AMID the vague mythology of Egypt, the voluptuous scenery of her Nile, and the gigantic mysteries of her pyramids, Anacreon Moore has found all of that striking *materiel* which he so much delights in working up, and which he has embodied in the poem before us. The design of the story (for plot it has none) has been a less consideration than its facilities, and is made subservient to its execution. The subject is comprised in five epistles. In the first, Alciphron, the head of the Epicurean sect at Athens, writes, from Alexandria, to his friend Cleon, in the former city. He tells him (assigning a reason for quitting Athens and her pleasures) that, having fallen asleep one night after protracted festivity, he beholds, in a dream, a spectre, who tells him that, beside the sacred Nile, he, the Epicurean, shall find that Eternal Life for which he had so long been sighing. In the second, from the same to the same, the traveller speaks, at large and in the rapturous terms, of the scenery of Egypt: of the beauty of her maidens; of an approaching Festival of the Moon; and of a wild hope entertained that amid the subterranean chambers of some huge pyramid lies the secret which he covets, the secret of Life Eternal. In the third letter, he relates a love adventure at the Festival. Fascinated by the charms of one of the nymphs of a procession,

*Alciphron, a Poem. By Thomas Moore, Esq., author of Lalla Rookh, etc., etc. Carey and Hart, Philadelphia.

he is first in despair at losing sight of her, then overjoyed at again seeing her in Necropolis, and finally traces her steps until they are lost near one of the smaller pyramids. In epistle the fourth, (still from the same to the same,) he enters and explores the pyramid, and, passing through a complete series of Eleusinian mysteries, is at length successfully initiated into the secrets of Memphian priestcraft; we learning this latter point from letter the fifth, which concludes the poem, and is addressed by Orcus, high priest to Memphis, to Decius, a prætorian prefect.

A new poem from Moore calls to mind that critical opinion respecting him which had its origin, we believe, in the dogmatism of Coleridge—we mean the opinion that he is essentially the poet of *fancy*—the term being employed in contradistinction to *imagination*. "The Fancy," says the author of the "Ancient Mariner," in his *Biographia Literaria*, "the fancy combines, the imagination creates." And this was intended, and has been received, as a distinction. If so at all, it is one without a difference; without even a difference of *degree*. The fancy as nearly creates as the imagination; and neither creates in any respect. All novel conceptions are nearly unusual combinations. The mind of man can *imagine* nothing which has not really existed; and this point is susceptible of the most positive demonstration—see the Baron de Bielfeld, in his *Premiers Traits de L'Erudition Universelle*, 1767. It will be said, perhaps, that we can imagine a *griffin*, and that a griffin does not exist. Not the griffin certainly, but its component parts. It is a mere compendium of known limbs and features—of known qualities. Thus with all which seems to be *new*—which appears to be a *creation* of intellect. It is re-soluble into the old. The wildest and most vigor-

ous effort of mind cannot stand the test of this analysis.

We might make a distinction, *of degree*, between the fancy and the imagination, in saying that the latter is the former *loftily employed*. But experience proves this distinction to be unsatisfactory. What we feel and *know* to be fancy, will be found still only *fanciful*, whatever be the theme which engages it. It retains its idiosyncrasy under all circumstances. No *subject* exalts it into the ideal. We might exemplify this by reference to the writings of one whom our patroitism, rather than our judgment, has elevated to a niche in the Poetic Temple which he does not becomingly fill, and which he cannot long uninterruptedly hold. We allude to the late Dr. Rodman Drake, whose puerile abortion, "The Culprit Fay," we examined, at some length, in a *critique* elsewhere; proving it, we think, beyond all question, to belong to that class of the pseudo-ideal, in dealing with which we find ourselves embarrassed between a kind of half-consciousness that we ought to admire, and the certainty that we do not. Dr. Drake was employed upon a good subject—at least it is a subject precisely identical with those which Shakspeare was wont so happily to treat, and in which, especially, the author of "Lilian" has so wonderfully succeeded. But the American has brought to his task a mere *fancy*, and has grossly failed in doing what many suppose him to have done—in writing an ideal or imaginative poem. There is not one particle of the true ποιησις about "The Culprit Fay." We say that the subject, even at its best points, did not aid Dr. Drake in the slightest degree. He was never more than *fanciful*. The passage, for example, chiefly cited by his admirers, is the account of the "Sylphid Queen"; and to show the difference be-

tween the false and true ideal, we collated, in the review just alluded to, this, the most admired passage, with one upon a similar topic by Shelley. We shall be pardoned for repeating here, as nearly as we remember them, some words of what we then said.

The description of the Sylphid Queen runs thus:

But oh, how fair the shape that lay
  Beneath a rainbow bending bright;
She seemed to the entranced Fay,
  The loveliest of the forms of light;
Her mantle was the purple rolled
  At twilight in the west afar;
'Twas tied with threads of dawning gold,
  And buttoned with a sparkling star.
Her face was like the lily roon
  That veils the vestal planet's hue;
Her eyes two beamlets from the moon
  Set floating in the welkin blue.
Her hair is like the sunny beam,
And the diamond gems which round it gleam
Are the pure drops of dewy even
That ne'er have left their native heaven.

In the *Queen Mab* of Shelley, a Fairy is thus introduced:

Those who had looked upon the sight,
  Passing all human glory,
Saw not the yellow moon,
Saw not the mortal scene,
Heard not the night-wind's rush,
Heard not an earthly sound,
Saw but the fairy pageant,
Heard but the heavenly strains
That filled the lonely dwelling—

And thus described—

The Fairy's frame was slight; yon fibrous cloud
That catches but the palest tinge of even,
And which the straining eye can hardly seize
When melting into eastern twilight's shadow,

> Were scarce so thin, so slight; but the fair star
> That gems the glittering coronet of morn,
> *Sheds not a light so mild, so powerful,*
> *As that which, bursting from the Fairy's form,*
> *Spread a purpureal halo round the scene,*
> *Yet with an undulating motion,*
> *Swayed to her outline gracefully.*

In these exquisite lines the faculty of mere comparison is but little exercised—that of ideality in a wonderful degree. It is probable that in a similar case Dr. Drake would have formed the face of the fairy of the "fibrous cloud," her arms of the "pale tinge of even," her eyes of the "fair stars," and her body of the "twilight shadow." Having so done, his admirers would have congratulated him upon his *imagination*, not taking the trouble to think that they themselves could at any moment *imagine* a fairy of materials equally as good, and conveying an equally distinct idea. Their mistake would be precisely analogous to that of many a schoolboy who admires the imagination displayed in Jack the Giant-Killer, and is finally rejoiced at discovering his own imagination to surpass that of the author, since the monsters destroyed by Jack are only about forty feet in height, and he himself has no trouble in imagining some of one hundred and forty. It will be seen that the fairy of Shelley is not a mere compound of incongruous natural objects, inartificially put together, and unaccompanied by any *moral* sentiment—but a being, in the illustration of whose nature some physical elements are used collaterally as adjuncts, while the main conception springs immediately, *or thus apparently springs*, from the brain of the poet, enveloped in the moral sentiments of grace, of color, of motion—of the beautiful, of the *mystical*, of the august—in short, of the ideal.

The truth is, that the just distinction between the fancy and the imagination (and which is still but a distinction *of degree*) is involved in the consideration of the *mystic*. We give this as an idea of our own altogether. We have no authority for our opinion—but do not the less firmly hold it. The term *mystic* is here employed in the sense of Augustis William Schlegel, and of most other German critics. It is applied by them to that class of composition in which there lies beneath the transparent upper current of meaning, an under or *suggestive* one. What we vaguely term the *moral* of any sentiment is its mystic or secondary expression. It has the vast force of an accompaniment in music. This vivifies the air; that spiritualizes the *fanciful* conception, and lifts it into the *ideal*.

This theory will bear, we think, the most rigorous tests which can be made applicable to it, and will be acknowledged as tenable by all who are themselves imaginative. If we carefully examine those poems, or portions of poems, or those prose romances, which mankind have been accustomed to designate as *imaginative*, (for an instinctive feeling leads us to employ properly the term whose full import we have still never been able to define,) it will be seen that all so designated are remarkable for the *suggestive* character which we have discussed. They are strongly *mystic*—in the proper sense of the word. We will here only call to the reader's mind, the *Prometheus Vinctus* of Æschylus; the *Inferno* of Dante; the *Destruction of Numantia* by Cervantes; the *Comus* of Milton; the *Ancient Mariner*, the *Christabel*, and the *Kubla Khan*, of Coleridge; the *Nightingale* of Keats; and, most especially, the *Sensitive Plant* of Shelley, and the *Undine* of De La Motte Fouqué. These two latter poems (for we call them both such) are the

finest possible examples of the purely *ideal*. There is little of fancy here, and everything of imagination. With each note of the lyre is heard a ghostly, and not always a distinct, but an august and soul-exalting *echo*. In every glimpse of beauty presented, we catch, through long and wild vistas, dim bewildering visions of a far more ethereal beauty *beyond*. But not so in poems which the world has always persisted in terming *fanciful*. Here the upper current is often exceedingly brilliant and beautiful; but then men *feel* that this upper current *is all*. No Naiad voice addresses them *from below*. The notes of the air of the song do not tremble with the according tones of the accompaniment.

It is the failure to perceive these truths which has occasioned the embarrassment experienced by our critics while discussing the topic of Moore's station in the poetic world—that hesitation with which we are obliged to refuse him the loftiest rank among the most noble. The popular voice, and the popular heart, have denied him that happiest quality, imagination—and here the popular voice (*because* for once it is gone with the popular heart) is right—but yet only relatively so. Imagination is not the leading feature of the poetry of Moore; but he possesses it in no little degree.

We will quote a few instances from the poem now before us—instances which will serve to exemplify the distinctive feature which we have attributed to ideality.

It is the *suggestive* force which exalts and ethereal-izes the passages we copy.

> Or is it that there lurks, indeed,
> Some truth in man's prevailing creed,
> And that our guardians from on high,

Come, in that pause from toil and sin,
To put the senses' curtain by,
And on the wakeful soul look in!

Again—

The eternal pyramids of Memphis burst
Awfully on my sight—standing sublime
'Twixt earth and heaven, the watch-towers of time,
From whose lone summit, when his reign hath past,
From earth forever, he will look his last.

And again—

Is there for man no hope—but this which dooms
His only lasting trophies to be tombs!
But 'tis not so—earth, heaven, all nature shows
He *may* become immortal, *may* unclose
The wings within him wrapt, and proudly rise
Redeemed from earth a creature of the skies!

And here—

The pyramid shadows, stretching from the light,
Look like the first colossal steps of night,
Stalking across the valley to invade
The distant hills of porphyry with their shade!

And once more—

There Silence, thoughtful God, who loves
The neighborhood of Death, in groves
Of asphodel lies hid, and weaves
His hushing spell among the leaves

Such lines as these, we must admit, however, are not of frequent occurrence in the poem—the sum of whose great beauty is composed of the several sums of a world of minor excellences.

Moore has always been renowned for the number and appositeness, as well as novelty, of his similes; and the renown thus acquired is strongly indicial of his deficiency in that nobler merit—the noblest of them all. No poet thus distinguished was ever

richly ideal. Pope and Cowper are remarkable instances in point. Similes (so much insisted upon by the critics of the reign of Queen Anne) are never, in our opinion, strictly in good taste, whatever may be said to the contrary, and certainly can never be made to accord with other high qualities, except when naturally arising from the subject in the way of illustration—and, when thus arising, they have seldom the merit of novelty. To be novel, they must fail in essential particulars. The higher minds will avoid their frequent use. They form no portion of the ideal, and appertain to the fancy alone.

We proceed with a few random observations upon Alciphron. The poem is distinguished throughout by a very happy facility which has never been mentioned in connexion with its author, but which has much to do with the reputation he has obtained. We allude to the facility with which he recounts a poetical story in a *prosaic* way. By this is meant that he preserves the tone and method of arrangement of a prose relation, and thus obtains great advantages over his more stilted compeers. His is no poetical *style*, (such, for example, as the French have—a distinct style for a distinct purpose,) but an easy and ordinary prose manner, *ornamented into poetry*. By means of this he is enabled to enter, with ease, into details which would baffle any other versifier of the age, and at which Lamartine would stand aghast. For anything that we see to the contrary, Moore might solve a cubic equation in verse. His facility in this respect is truly admirable, and is, no doubt, the result of long practice after mature deliberation. We refer the reader to page 50, of the pamphlet now reviewed; where the minute and conflicting incidents of the descent into the pyramid are detailed with absolutely *more* precision than

we have ever known a similar relation detailed with in prose.

In general dexterity and melody of versification the author of Lalla Rookh is unrivalled; but he is by no means at all times accurate, falling occasionally into the common foible of throwing accent upon syllables too unimportant to sustain it. Thus, in the lines which follow, where we have italicized the weak syllables:

> And mark 'tis nigh; already *the* sun bids. . . .
> While hark from all the temples *a* rich swell. . . .
> I rushed in*to* the cool night air.

He also too frequently draws out the word Heaven into two syllables—a protraction which it *never* will support.

His English is now and then objectionable, as, at page 26, where he speaks of

> lighted barks
> That down Syene's cataract *shoots*.

making *shoots* rhyme with flutes, below; also, at page 6, and elsewhere, where the word *none* has improperly a singular, instead of a plural force. But such criticism as this is somewhat captious, for in general he is most highly polished.

At page 27, he has stolen his "woven snow" from the *ventum textilem* of Apuleius.

At page 8, he either himself has misunderstood the tenets of Epicurus, or wilfully misrepresents them through the voice of Alciphron. We incline to the former idea, however; as the philosophy of that most noble of the sophists is habitually perverted by the moderns. Nothing could be more spiritual and less sensual than the doctrines we so torture into wrong. But we have drawn out this notice at

somewhat too great length, and must conclude. In truth, the exceeding beauty of "Alciphron" has bewildered and detained us. We could not point out a poem in any language which, as a whole, greatly excels it. It is far superior to Lalla Rookh. While Moore does not reach, except in rare snatches, the height of the loftiest qualities of some whom we have named, yet he has written finer poems than any, of equal length, by the greatest of his rivals. His radiance, not always as bright as some flashes from other pens, is yet a radiance of equable glow, whose total amount of light exceeds, by very much, we think, that total amount in the case of any cotemporary writer whatsoever. A vivid fancy; an epigrammatic spirit; a fine taste; vivacity, dexterity, and a musical ear; have made him very easily what he is, the most popular poet now living—if not the most popular that ever lived—and, perhaps, a slight modification at birth of that which phrenologists have agreed to term *temperament*, might have made him the truest and noblest votary of the muse of any age or clime. As it is, we have only casual glimpses of that *mens divinior* which is assuredly enshrined within him.

E. P. WHIPPLE AND OTHER CRITICS

OUR most analytic, if not altogether our best critic, (Mr. Whipple, perhaps, excepted,) is Mr. *William A. Jones*, author of "The Analyst." How he would write elaborate criticisms I cannot say; but his summary judgments of authors are, in general, discriminative and profound. In fact, his papers on *Emerson* and on *Macaulay*, published in "Arcturus," are better than merely "profound," if we take the word in its now desecrated sense; for they are at once pointed, lucid, and just:—as summaries, leaving nothing to be desired.

Mr. Whipple has less analysis, and far less candor, as his depreciation of "Jane Eyre" will show; but he excells Mr. Jones in sensibility to Beauty, and is thus the better critic of Poetry. I have read nothing finer in its way than his eulogy on Tennyson. I say "eulogy"—for the essay in question is unhappily little more:—and Mr. Whipple's paper on Miss Barrett, was *nothing* more. He has less discrimination than Mr. Jones, and a more obtuse sense of the critical office. In fact, he has been infected with that unmeaning and transparent heresy—the cant of critical Boswellism, by dint of which we are to shut our eyes tightly to all autorial blemishes, and open them, like owls, to all autorial merits. Papers thus composed may be good in their way, just as an impertinent *cicerone* is good in *his* way; and the way, in either case, may still be a small one.

Boccalini, his "Advertisements from Parnassus,"

tells us that Zoilus once presented Apollo with a very caustic review of a very admirable poem. The god asked to be shown the beauties of the work; but the critic replied that he troubled himself only about the errors. Hereupon Apollo gave him a sack of unwinnowed wheat—bidding him pick out all the chaff for his pains.

Now this fable does very well as a hit at the critics; but I am by no means sure that the Deity was in the right. The fact is, that the limits of the strict critical duty are grossly misapprehended. We may go so far as to say that, while the critic is *permitted* to play, at times, the part of the mere commentator—while he is *allowed*, by way of merely *interesting* his readers, to put in the fairest light the merits of his author—his *legitimate* task is still, in pointing out and analyzing defects and showing how the work might have been improved, to aid the general cause of Letters, without undue heed of the individual literary men. Beauty, to be brief, should be considered in the light of an axiom, which, to become at once evident, needs only to be distinctly *put*. It is *not* Beauty, if it require to be demonstrated as such:—and thus to point out too particularly the merits of a work, is to admit that they are *not* merits altogether.

When I say that both Mr. Jones and Mr. Whipple are, in some degree, imitators of Macaulay, I have no design that my words should be understood as disparagement. The style and general conduct of Macaulay's critical papers could scarcely be improved. To call his manner "conventional," is to do it gross injustice. The manner of Carlyle *is* conventional—with himself. The style of Emerson is conventional—with himself *and* Carlyle. The style of Miss Fuller is conventional—with herself and *Emerson* and Carlyle:—that is to say, it is a triple-distilled

conventionality:—and by the word "conventionality," as here used, I mean very nearly what, as regards personal conduct, we style "affectation"—that is, an assumption of airs or *tricks* which have no basis in reason or common sense. The quips, quirks, and curt oracularities of the Emersons, Alcots and Fullers, are simply Lily's Euphuisms revived. Very different, indeed, are the *peculiarities* of Macaulay. He has his mannerisms; but we see that, by dint of them, he is enabled to accomplish the extremes of unquestionable excellences—the extreme of clearness, of vigor (dependent upon clearness) of grace, and very especially of thoroughness. For his short sentences, for his antitheses, for his modulations, for his climaxes—for everything that he does—a very slight analysis suffices to show a distinct reason. His manner, thus, is simply the perfection of that justifiable rhetoric which has its basis in common sense; and to say that such rhetoric is never called in to the aid of *genius*, is simply to disparage genius, and by no means to discredit the rhetoric. It is nonsense to assert that the highest genius would not be benefited by attention to its modes of manifestation—by availing itself of that Natural Art which it too frequently despises. Is it not evident that the more intrinsically valuable the rough diamond, the more gain accrues to it from polish?

Now, since it would be nearly impossible to vary the rhetoric of Macaulay, in any material degree, without deterioration in the *essential* particulars of clearness, vigor, etc., those who write *after* Macaulay have to choose between the two horns of a dilemma:—they must be weak and original, or imitative and strong:—and since imitation in a case of this kind, is merely adherence to *Truth* and *Reason* as pointed out by one who feels their value,

the author who should forego the advantages of the "imitation" for the mere sake of being erroneously original, "*n'est pas si sage qu'il croit.*"

The true course to be pursued by our critics—justly sensible of Macaulay's excellences—is *not*, however, to be content with tamely following in his footsteps—but to outstrip him in his own path—a path not so much his as Nature's. We must not fall into the error of fancying that he is *perfect* merely because he excells (in point of style) all his British cotemporaries. Some such idea as this seems to have taken possession of Mr. Jones, when he says:

"Macaulay's style is admirable—full of color, perfectly clear, free from all obstructions, exactly English, and as pointedly antithetical as possible. We have marked two passages on Southey and Byron, so happy *as to defy improvement*. The one is a sharp epigrammatic paragraph on Southey's political bias:

> Government is to Mr. Southey one of the fine arts. He judges of a theory or a public measure, of a religion, a political party, a peace or a war, as men judge of a picture or a statue, by the effect produced on his imagination. A chain of associations is to him what a chain of reasoning is to other men; and what he calls his opinions are, in fact, merely his tastes.

The other a balanced character of Lord Byron:

> In the rank of Lord Byron, in his understanding, in his character, in his very person, there was a strange union of opposite extremes. He was born to all that men covet and admire. But in every one of those eminent advantages which he possessed over others, there was mingled something of misery and debasement. He was sprung from a house, ancient, indeed, and noble, but degraded and impoverished by a series of crimes and follies, which had attained a scandulous publicity. The kinsman whom he succeeded had died poor, and but for merciful judges, would have died upon the gallows. The young peer had great intellectual powers; yet there was an unsound part in his mind.

He had naturally a generous and tender heart; but his temper was wayward and irritable. He had a head which statuaries loved to copy, and a foot the deformity of which the beggars in the street mimicked.

Let us now look at the first of these paragraphs. The opening sentence is inaccurate at all points. The word "government" does not give the author's idea with sufficient definitiveness; for the term is *more* frequently applied to the *system* by which the affairs of a nation are regulated than to the act of regulating. "The government," we say, for example, "does so and so"—meaning those who govern. But Macaulay intends simply the act or acts called "governing," and this word should have been used, as a matter of course. The "Mr." prefixed to "Southey," is superfluous; for no sneer is designed; and, in *mistering* a well-known author, we hint that he is not entitled to that exemption which we accord to Homer, Dante, or Shakspeare. "*To* Mr. Southey" would have been right, had the succeeding words been "government seems one of the fine arts":—but, as the sentence stands, "*With* Mr. Southey" is demanded. "Southey," too, being the principal subject of the paragraph, should precede "government," which is mentioned only in its relation to Southey. "One of the fine arts" is pleonastic, since the phrase conveys nothing more than "a fine art" would convey.

The second sentence is quite as faulty. Here Southey loses his precedence as the subject; and thus the "He" should follow "a theory," "a public measure," etc. By "religion" is meant a "*creed*":—this latter word should therefore be used. The conclusion of the sentence is very awkward. Southey is said to judge of a peace or war, etc., as men judge of a picture or a statue, and the words which suc-

ceed are intended to explain *how* men judge of a picture or a statue:—these words should, therefore, run thus:—"by the effect produced on *their* imaginations." "Produced," moreover, is neither so exact nor so "English" as "wrought." In saying that Southey judges of a political party, etc., as *men* judge of a picture, etc., Southey is quite excluded from the category of "men." "*Other* men," was no doubt originally written, but "other" erased, on account of the "other men" occurring in the sentence below.

Coming to this last, we find that "a chain of associations" is not properly parallelled by "a chain of reason*ing*. We must say either "a chain of association," to meet the "reason*ing*" or "a chain of rea*sons*," to meet the "associations." The repetition of "what" is awkward and unpleasant. The entire paragraph should be thus remodelled:

With Southey, governing is a fine art. Of a theory or a public measure—of a creed, a political party, a peace or a war—he judges by the imaginative effect; as only such things as pictures or statues are judged of by other men. What to them a chain of reasoning is, to him is a chain of association; and, as to his opinions, they are nothing but his tastes.

The blemishes in the paragraph about Byron are more negative than those in the paragraph about Southey. The first sentence needs vivacity. The adjective "opposite" is superfluous:—so is the particle "there." The second and third sentences are, properly, one. "Some" would fully supply the place of "something of." The whole phrase "which he possessed over others," is supererogatory. "Was sprung" in place of "sprang," is altogether unjustifiable. The triple repetition of "and," in the fourth sentence, is awkward. "Notorious crimes

and follies," would express all that is implied in "crimes and follies which had attained a scandalous publicity." The fifth sentence might be well curtailed; and as it stands, has an unintentional and unpleasant sneer. "Intellect" would do as well as "intellectual powers"; and this (the sixth) sentence might otherwise be shortened advantageously. The whole paragraph, in my opinion, would be better thus expressed:

In Lord Byron's rank, understanding, character —even in his person—we find a strange union of extremes. Whatever men covet and admire, became his by right of birth; yet debasement and misery were mingled with each of his eminent advantages. He sprang from a house, ancient it is true, and noble, but degraded and impoverished by a series of notorious crimes. But for merciful judges, the pauper kinsman whom he succeeded would have been hanged. The young peer had an intellect great, perhaps, yet partially unsound. His heart was generous, but his temper wayward; and while statuaries copied his head, beggars mimicked the deformity of his foot.

In these remarks, my object is not so much to point out inaccuracies in the most accurate stylist of his age, as to hint that our critics might surpass him on his own ground, and yet leave themselves something to learn in the moralities of manner.

Nothing can be plainer than that our position, as a literary colony of Great Britain, leads us into wronging, indirectly, our own authors by exaggerating the merits of those across the water. Our most reliable critics extol—and extol without discrimination—such English compositions as, if written in America, would be either passed over without notice or unscrupulously condemned. Mr.

Whipple, for example, whom I have mentioned in this connexion with Mr. Jones, is decidedly one of our most "reliable" critics. His honesty I dispute as little as I doubt his courage or his talents—but here is an instance of the want of common discrimination into which he is occasionally hurried, by undue reverence for British intellect and British opinion. In a review of "The Drama of Exile and other Poems," by Miss Barrett, (now Mrs. Browning, he speaks of the following passage as "in every respect faultless—sublime?"

> Hear the steep generations how they fall
> Adown the visionary stairs of Time,
> Like supernatural thunders—far yet near,
> Sowing their fiery echoes through the hills!

Now here, saying nothing of the affectation in "adown"; not alluding to the insoluble paradox of "far yet near"; not mentioning the inconsistent metaphor involved in the sowing of fiery echoes; adverting but slightly to the misusage of "like" in place of "as"; and to the impropriety of making anything fall like *thunder*, which has never been known to fall at all; merely hinting, too, at the misapplication of "steep" to the "generations" instead of to the "stairs"—(a perversion in no degree justified by the fact that so preposterous a figure as *synecdoche* exists in the school-books:)—letting these things pass, we shall still find it difficult to understand how Mrs. Browning should have been led to think the principal idea itself—the abstract idea—the idea of *tumbling down stairs*, in any shape, or under any circumstance—either a poetical or a decorous conception. And yet Mr. Whipple speaks of it as "sublime." That the lines narrowly *missed* sublimity, I grant:—that they came within

a step of it, I admit; but, unhappily, the step is that *one* step which, time out of mind, has intervened between the sublime and the ridiculous. So true is this that any person—that even I—with a very partial modification of the imagery—a modification that shall not interfere with its richly spiritual *tone*—may elevate the passage into unexceptionability. For example:

> Hear the far generations—how they crash
> From crag to crag down the precipitous Time,
> In multitudinous thunders that upstartle
> Aghast, the echoes from their cavernous lairs
> In the visionary hills!

No doubt my version has its faults; but it has at least the merit of consistency. Not only is a mountain more poetical than a pair of stairs, but echoes are more appropriately typified as wild beasts than as seeds; and echoes and wild beasts agree better with a mountain than does a pair of stairs with the *sowing* of seeds—even admitting that these seeds be seeds of fire, and be sown broadcast "among the hills" by a steep generation while in the act of tumbling down the stairs—that is to say, of coming down the stairs in too great a hurry to be capable of sowing the seeds as accurately as all seeds should be sown:—nor is the matter rendered any better for Mrs. Browning, even if the construction of her sentence be understood as implying that the fiery seeds were sown, not immediately by the steep generations that tumbled down the stairs, but mediately, through the intervention of the "supernatural thunders" that were *occasioned* by the steep generations that were so unlucky as to tumble down the stairs.

J. FENIMORE COOPER

"WYANDOTTE, or The Hutted Knoll," is, in its general features, precisely similar to the novels enumerated in the title.* It is a forest subject; and, when we say this, we give assurance that the story is a good one; for Mr. Cooper has never been known to fail, either in the forest or upon the sea. The interest, as usual, has no reference to *plot*, of which, indeed, our novelist seems altogether regardless, or incapable, but depends, first upon the nature of the theme; secondly, upon a Robinson-Crusoe-like detail in its management; and thirdly, upon the frequently repeated portraiture of the half-civilized Indian. In saying that the interest depends, *first*, upon the nature of the theme, we mean to suggest that this theme—life in the wilderness—is one of intrinsic and universal interest, appealing to the heart of man in all phases; a theme, like that of life upon the ocean, so unfailingly omniprevalent in its power of arresting and absorbing attention, that while success or popularity is, with a subject, expected as a matter of course, a failure might be properly regarded as conclusive evidence of imbecility on the part of the author. The two theses in question have been handled *usque ad nauseam*—and this through the instinctive perception of the universal interest which appertains to them. A writer, distrustful of his

* Wyandotté, or the Hutted Knoll. A tale, by the author of "The Path-finder," "Deerslayer," "Last of the Mohicans," "Pioneers," "Prairie," &c. &c. Philadelphia, Lea & Blanchard.

powers, can scarcely do better than discuss either one or the other. A man of genius will rarely, and should never, undertake, either; first, because both are excessively hackneyed; and, secondly, because the reader never fails, in forming his opinion of a book, to make discount, either wittingly or unwittingly, for that intrinsic interest which is inseparable from the subject and independent of the manner in which it is treated. Very few and very dull indeed are those who do not instantaneously perceive the distinction; and thus there are two great classes of fictions—a popular and widely circulated class, read with pleasure, but without admiration—in which the author is lost or forgotten; or remembered, if at all, with something very nearly akin to contempt; and then, a class not so popular, nor so widely diffused, in which, at every paragraph, arises a distinctive and highly pleasurable interest, springing from our perception and appreciation of the skill employed, or the genius evinced in the composition. After perusal of the one class, we think solely of the book—after reading the other, chiefly of the author. The former class leads to popularity—the latter to fame. In the former case, the books sometimes live, while the authors usually die; in the latter, even when the works perish, the man survives. Among American writers of the less generally circulated, but more worthy and more artistical fictions, we may mention Mr. Brockden Brown, Mr. John Neal, Mr. Simms, Mr. Hawthorne; at the head of the more popular division we may place Mr. Cooper.

"The Hutted Knoll," without pretending to detail facts, gives a narrative of fictitious events, similar, in nearly all respects, to occurrences which actually happened during the opening scenes of the Revolution, and at other epochs of our history. It

pictures the dangers, difficulties, and distresses of a large family, living, completely insulated, in the forest. The tale commences with a description of the "region which lies in the angle formed by the junction of the Mohawk with the Hudson, extending as far south as the line of Pennsylvania, and west to the verge of that vast rolling plain which composes Western New York"—a region of which the novelist has already frequently written, and the whole of which, with a trivial exception, was a wilderness before the Revolution. Within this district, and on a creek running into the Unadilla, a certain Captain Willoughby purchases an estate or "patent," and there retires, with his family and dependents, to pass the close of his life in agricultural pursuits. He has been an officer in the British army, but, after serving many years, has sold his commission, and purchased one for his only son, Robert, who alone does not accompany the party into the forest. This party consists of the captain himself; his wife; his daughter, Beulah; an adopted daughter, Maud Meredith; an invalid sergeant, Joyce, who had served under the captain; a Presbyterian preacher, Mr. Woods; a Scotch mason, Jamie Allen; an Irish laborer, Michael O'Hearn; a Connecticut man, Joel Strides; four negroes, Old Plin and young Plin, Big Smash and little Smash; eight axe-men; a house-carpenter: a mill-wright, &c., &c. Besides these, a Tuscarora Indian called Nick, or *Wyandotté*, accompanies the expedition. This Indian, who figures largely in the story, and gives it its title, may be considered as the principal character—the one chiefly elaborated. He is an outcast from his tribe, has been known to Captain Willoughby for thirty years, and is a compound of all the good and bad qualities which made up the character of the half-civilized

Indian. He does not remain with the settlers; but appears and re-appears at intervals upon the scene.

Nearly the whole of the first volume is occupied with a detailed account of the estate purchased, (which is termed "The Hutted Knoll," from a natural mound upon which the principal house is built) and of the progressive arrangements and improvements. Toward the close of the volume the Revolution commences; and the party at the "Knoll" is besieged by a band of savages and "rebels," with whom an understanding exists, on the part of Joel Strides, the Yankee. This traitor, instigated by the hope of possessing Captain Willoughby's estate, should it be confiscated, brings about a series of defections from the party of the settlers, and finally, deserting himself, reduces the whole number to six or seven, capable of bearing arms. Captain Willoughby resolves, however, to defend his post. His son, at this juncture, pays him a clandestine visit, and, endeavoring to reconnoitre the position of the Indians, is made captive. The captain, in an attempt at rescue, is murdered by Wyandotté, whose vindictive passions had been aroused by ill-timed allusions, on the part of Willoughby, to floggings previously inflicted, by his orders, upon the Indian. Wyandotté, however, having satisfied his personal vengeance, is still the ally of the settlers. He guides Maud, who is beloved by Robert, to the hut in which the latter is confined, and effects his escape. Aroused by this escape, the Indians precipitate their attack upon the Knoll, which, through the previous treachery of Strides in ill-hanging a gate, is immediately carried. Mrs. Willoughby, Beulah, and others of the party, are killed. Maud is secreted and thus saved by Wyandotté. At the last moment, when all is apparently lost, a reinforcement appears, un-

der command of Evert Beekman, the husband of Beulah; and the completion of the massacre is prevented. Woods, the preacher, had left the Knoll, and made his way through the enemy, to inform Beekman of the dilemma of his friends. Maud and Robert Willoughby are, of course, happily married. The concluding scene of the novel shows us Wyandotté repenting the murder of Willoughby, and converted to Christianity through the agency of Woods.

It will be at once seen that there is nothing *original* in this story. On the contrary, it is even excessively common-place. The lover, for example, rescued from captivity by the mistress; the Knoll carried through the treachery of an inmate; and the salvation of the besieged, at the very last moment, by a reinforcement arriving, in consequence of a message borne to a friend by one of the besieged, without the cognizance of the others; these, we say, are incidents which have been the common property of every novelist since the invention of letters. And as for *plot*, there has been no attempt at anything of the kind. The tale is a mere succession of events, scarcely any one of which has any necessary dependence upon any one other. Plot, however, is at best, an artificial effect, requiring, like music, not only a natural bias, but long cultivation of taste for its full appreciation; some of the finest narratives in the world—"Gil-Blas" and "Robinson Crusoe" for example—have been written without its employment; and "The Hutted Knoll," like all the sea and forest novels of Cooper, has been made deeply interesting, although depending upon this peculiar source of interest not at all. Thus the absence of plot can never be critically regarded as a *defect;* although its judicious use, in all cases aiding and in no case in-

juring other effects, must be regarded as of a very high order of merit.

There are one or two points, however, in the mere *conduct* of the story now before us, which may, perhaps, be considered as defective. For instance, there is too much *obviousness* in all that appertains to the hanging of the large gate. In more than a dozen instances, Mrs. Willoughby is made to allude to the delay in the hanging; so that the reader is too positively and pointedly forced to perceive that this delay is to result in the capture of the Knoll. As we are never in doubt of the fact, we feel diminished interest when it actually happens. A single vague allusion, well managed, would have been in the true artistical spirit.

Again: we see too plainly, from the first, that Beekman is to marry Beulah, and that Robert Willoughby is to marry Maud. The killing of Beulah, of Mrs. Willoughby, and Jamie Allen, produces, too, a painful impression, which does not properly appertain to the right fiction. Their deaths affect us as revolting and supererogatory; since the purposes of the story are not thereby furthered in any regard. To Willoughby's murder, however distressing, the reader makes no similar objection; merely because in his decease is fulfilled a species of poetical justice. We may observe here, nevertheless, that his repeated references to his flogging the Indian seem unnatural, because we have otherwise no reason to think him a fool, or a madman, and these references, under the circumstances, are absolutely insensate. We object, also, to the manner in which the general interest is dragged out, or suspended. The besieging party is kept before the Knoll so long, while so little is done, and so many opportunities of action are lost, that the reader takes it for granted that nothing

of consequence will occur—that the besieged will be finally delivered. He gets so accustomed to the presence of danger that its excitement at length departs. The action is not sufficiently rapid. There is too much procrastination. There is too much mere talk for talk's sake. The interminable discussions between Woods and Captain Willoughby are, perbaps, the worst feature of the book, for they have not even the merit of referring to the matters on hand. In general, there is quite too much colloquy for the purpose of manifesting character, and too little for the explanation of motive. The characters of the drama would have been better made out by action; while the motives to action, the reasons for the different courses of conduct adopted by the *dramatis personæ*, might have been made to proceed more satisfactorily from their own mouths, in casual conversations, than from that of the author in person. To conclude our remarks upon the head of ill-conduct in the story, we may mention occasional incidents of the merest melodramatic absurdity; as, for example, at page 156, of the second volume, where "Willoughby had an arm around the waist of Maud, and bore her forward with a rapidity to which her own strength was entirely unequal." We may be permitted to doubt whether a young lady, of sound health and limbs, exists, within the limits of Christendom, who could not run faster, on her own proper feet, for any considerable distance, than she could be carried upon *one arm* of either the Cretan Milo or of the Hercules Farnese.

On the other hand, it would be easy to designate many particulars which are admirably handled. The love of Maud Meredith for Robert Willoughby is painted with exquisite skill and truth. The incident of the tress of hair and box is naturally and effect-

ively conceived. A fine collateral interest is thrown over the whole narrative by the connexion of the theme with that of the Revolution; and, especially, there is an excellent dramatic point, at page 124 of the second volume, where Wyandotté, remembering the stripes inflicted upon him by Captain Willoughby, is about to betray him to his foes, when his purpose is arrested by a casual glimpse, through the forest, of the hut which contains Mrs. Willoughby, who had preserved the life of the Indian, by inoculation for the small-pox.

In the depicting of character, Mr. Cooper has been unusually successful in "Wyandotté." One or two of his personages, to be sure, must be regarded as little worth. Robert Willoughby, like most novel heroes, is a nobody; that is to say, there is nothing about him which may be looked upon as distinctive. Perhaps he is rather silly than otherwise; as, for instance, when he confuses all his father's arrangements for his concealment, and bursts into the room before Strides—afterward insisting upon accompanying that person to the Indian encampment, without any possible or impossible object. Woods, the parson, is a sad bore, upon the Dominie Sampson plan, and is, moreover, caricatured. Of Captain Willoughby we have already spoken—he is too often on stilts. Evert Beekman and Beulah are merely episodical. Joyce is nothing in the world but Corporal Trim—or, rather, Corporal Trim and water. Jamie Allen, with his prate about Catholicism, is insufferable. But Mrs. Willoughby, the humble, shrinking, womanly wife, whose whole existence centres in her affections, is worthy of Mr. Cooper. Maud Meredith is still better. In fact, we know no female portraiture, even in Scott, which surpasses her; and yet the world has been given to understand, by the enemies

of the novelist, that he is incapable of depicting a woman. Joel Strides will be recognised by all who are conversant with his general prototypes of Connecticut. Michael O'Hearn, the County Leitrim man, is an Irishman all over, and his portraiture abounds in humor; as, for example, at page 31, of the first volume, where he has a difficulty with a skiff, not being able to account for its revolving upon its own axis, instead of moving forward! or, at page 132, where, during divine service, to exclude at least a portion of the heretical doctrine, he stops *one* of his ears with his thumb; or, at page 195, where a passage occurs so much to our purpose that we will be pardoned for quoting it in full. Captain Willoughby is drawing his son up through a window, from his enemies below. The assistants, placed at a distance from this window to avoid observation from without, are ignorant of what burthen is at the end of the rope:

> The men did as ordered, raising their load from the ground a foot or two at a time. In this manner the burthen approached, yard after yard, until it was evidently drawing near the window.
>
> "It's the captain hoisting up the big baste of a hog, for provisioning the hoose again a saige," whispered Mike to the negroes, who grinned as they tugged; "and, when the craitur squails, see to it, that ye do not squail yourselves." At that moment the head and shoulders of a man appeared at the window. Mike let go the rope, seized a chair, and was about to knock the intruder upon the head; but the captain arrested the blow.
>
> "It's one o' the vagabone Injins that has undermined the nog and come up in its stead," roared Mike.
>
> "It's my son," said the captain; "see that you are silent and secret."

The negroes are, without exception, admirably drawn. The Indian, Wyandotté, however, is the great feature of the book, and is, in every respect,

equal to the previous Indian creations of the author of "The Pioneer." Indeed, we think this "forest gentleman" superior to the other noted heroes of his kind—the heroes which have been immortalized by our novelist. His keen sense of the distinction, in his own character, between the chief, Wyandotté, and the drunken vagabond, Sassy Nick; his chivalrous delicacy toward Maud, in never disclosing to her that knowledge of her real feelings toward Robert Willoughby, which his own Indian intuition had discovered; his enduring animosity toward Captain Willoughby, softened, and for thirty years delayed, through his gratitude to the wife; and then, the vengeance consummated, his pity for that wife conflicting with his exultation at the deed—these, we say, are all traits of a lofty excellence indeed. Perhaps the most effective passage in the book, and that which, most distinctively, brings out the character of the Tuscarora, is to be found at pages 50, 51, 52 and 53 of the second volume, where, for some trivial misdemeanor, the captain threatens to make use of the whip. The manner in which the Indian *harps* upon the threat, returning to it again and again, in every variety of phrase, forms one of the finest pieces of mere character-painting with which we have any acquaintance.

The most obvious and most unaccountable faults of "The Hutted Knoll," are those which appertain to the *style*—to the mere grammatical construction; —for, in other and more important particulars of style, Mr. Cooper, of late days, has made a very manifest improvement. His sentences, however, are arranged with an awkwardness so remarkable as to be matter of absolute astonishment, when we consider the education of the author, and his long and continual practice with the pen. In minute descriptions

of localities, any verbal inaccuracy, or confusion, becomes a source of vexation and misunderstanding, detracting very much from the pleasure of perusal; and in these inaccuracies "Wyandotté" abounds. Although, for instance, we carefully read and re-read that portion of the narrative which details the situation of the Knoll, and the construction of the buildings and walls about it, we were forced to proceed with the story without any exact or definite impressions upon the subject. Similar difficulties, from similar causes, occur *passim* throughout the book. For example: at page 41, vol. I.:

"The Indian gazed at the house, with that fierce intentness which sometimes glared, in a manner that had got to be, in its ordinary aspects, dull and besotted." This it is utterly impossible to comprehend. We presume, however, the intention is to say that although the Indian's ordinary manner (of gazing) had "got to be" dull and besotted, he occasionally gazed with an intentness that glared, and that he did so in the instance in question. The "got to be" is atrocious—the whole sentence no less so.

Here at page 9, vol. I., is something excessively vague: "Of the latter character is the face of most of that region which lies in the angle formed by the junction of the Mohawk with the Hudson," &c., &c. The Mohawk, joining the Hudson, forms *two* angles, of course,—an acute and an obtuse one; and, without farther explanation, it is difficult to say which is intended.

At page 55, vol. I., we read:—"The captain, owing to his English education, had avoided straight lines, and formal paths; giving to the little spot the improvement on nature which is a consequence of embellishing her works without destroying them. On

each side of this lawn was an orchard, thrifty and young, and which *were* already beginning to show signs of putting forth their blossoms." Here we are tautologically informed that improvement is a consequence of embellishment, and supererogatorily told that the rule holds good only where the embellishment is not accompanied by destruction. Upon the "each orchard *were*" it is needless to comment.

At page 30, vol. I., is something similar, where Strides is represented as "never doing anything that required a particle more than the exertion and strength that were absolutely necessary to effect his object." Did Mr. C. ever hear of any labor that *required* more exertion than was *necessary?* He means to say that Strides exerted himself no farther than was necessary—that's all.

At page 59, vol. I., we find this sentence—"He was advancing by the only road that was ever travelled by the stranger as he approached the Hut; or, he came up the valley." This is merely a vagueness of speech. "Or" is intended to imply "that is to say." The whole would be clearer thus—"He was advancing by the valley—the only road travelled by a stranger approaching the Hut." We have here sixteen words, instead of Mr. Cooper's twenty-five.

At page 8, vol. II., is an unpardonable awkwardness, although an awkwardness strictly grammatical. "I was a favorite, I believe, with, certainly was much petted by, both." Upon this we need make no farther observation. It speaks for itself.

We are aware, however, that there is a certain air of unfairness, in thus quoting detached passages, for animadversion of this kind; for, however strictly at random our quotations may really be, we have, of course, no means of proving the fact to our readers; and there are *no* authors, from whose works individual

inaccurate sentences may not be culled. But we mean to say that Mr. Cooper, no doubt through haste or neglect, is *remarkably* and *especially* inaccurate, as a general rule; and, by way of demonstrating this assertion, we will dismiss our extracts at random, and discuss some entire page of his composition. More than this: we will endeavor to select that particular page upon which it might naturally be supposed he would bestow the most careful attention. The reader will say at once— "Let this be his *first* page—the first page of his Preface." This page, then, shall be taken of course.

The history of the borders is filled with legends of the sufferings of isolated families, during the troubled scenes of colonial warfare. Those which we now offer to the reader, are distinctive in many of their leading facts, if not rigidly true in the details. The first alone is necessary to the legitimate objects of fiction.

"*Abounds* with legends," would be better than "is filled with legends"; for it is clear that if the history were *filled* with legends, it would be all legend and no history. The word "of," too, occurs, in the first sentence, with an unpleasant frequency. The "*those*" commencing the second sentence, grammatically refers to the noun "scenes," immediately preceding, but is intended for "legends." The adjective "*distinctive*" is vaguely and altogether improperly employed. Mr. C., we believe, means to say, merely, that although the details of his legends may not be strictly true, facts similar to his leading ones have actually occurred. By use of the word "*distinctive*," however, he has contrived to convey a meaning nearly converse. In saying that his legend is "*distinctive*" in many of the leading facts, he has said what he, clearly, did not wish to say—viz: that his legend contained facts which distinguished

it from all other legends—in other words, facts never before discussed in other legends, and belonging peculiarly to his own. That Mr. C. *did* mean what we suppose, is rendered evident by the third sentence—"The first alone is necessary to the legitimate objects of fiction." This third sentence itself, however, is very badly constructed. "The first" can refer, grammatically, only to "facts"; but no such reference is intended. If we ask the question—what is meant by "the first?"—*what* "alone is necessary to the legitimate objects of fiction?"—the natural reply is "that facts similar to the leading ones have actually happened." The circumstance is alone to be cared for—this consideration "alone is necessary to the legitimate objects of fiction."

"One of the misfortunes of a nation is to hear nothing besides its own praises." This is the fourth sentence, and is by no means lucid. The design is to say that individuals composing a nation, and living altogether within the national bounds, hear from each other only praises of the nation, and that this is a misfortune to the individuals, since it misleads them in regard to the actual condition of the nation. Here it will be seen that, to convey the intended idea, we have been forced to make distinction between the nation and its individual members; for it is evident that a nation is considered as such only in reference to other nations; and thus *as a nation*, it hears *very* much "besides its own praises"; that is to say, it hears the detractions of other rival nations. In endeavoring to compel his meaning within the compass of a brief sentence, Mr. Cooper has completely sacrificed its intelligibility.

The fifth sentence runs thus:—"Although the American Revolution was probably as just an effort as was ever made by a people to resist the first in-

roads of oppression, the cause had its evil aspects, as well as all other human struggles."

The American Revolution is here improperly called an "effort." The effort was the cause, of which the Revolution was the result. A rebellion is an "effort" to effect a revolution. An "inroad of oppression" involves an untrue metaphor; for "inroad" appertains to aggression, to attack, to active assault. "The cause had its evil aspects as well as all other human struggles," implies that the cause had not only its evil aspects, but had, also, all other human struggles. If the words must be retained at all, they should be thus arranged—"The cause like [for as well as] all other human struggles, had its evil aspects"; or better thus—"The cause had its evil aspect, as have all human struggles." "Other" is superfluous.

The sixth sentence is thus written;—"We have been so much accustomed to hear everything extolled, of late years, that could be dragged into the remotest connexion with that great event, and the principles which led to it, that there is danger of overlooking truth in a pseudo patriotism." The "of late years," here, should follow the "accustomed," or precede the "We have been"; and the Greek "pseudo" is objectionable, since its exact equivalent is to be found in the English "false." "Spurious" would be better, perhaps, than either.

Inadvertences such as these sadly disfigure the style of "The Hutted Knoll"; and every true friend of its author must regret his inattention to the minor morals of the Muse. But these "minor morals," it may be said, are trifles at best. Perhaps so. At all events, we should never have thought of dwelling so pertinaciously upon the unessential demerits of "Wyandotté," could we have discovered any more momentous upon which to comment.

ELIZABETH BARRETT BARRETT*

"A WELL-BRED *man*," says Sir James Puckle, in his "Gray Cap for a Green Head," "will never give himself the liberty to speak ill of women." We emphasize the "man." Setting aside, for the present, certain rare commentators and compilers of the species —— creatures neither precisely men, women, nor Mary Wollstonecraft's— setting these aside as unclassifiable, we may observe that the race of critics are masculine—men. With the exception, perhaps, of Mrs. Anne Royal, we can call to mind no female who has occupied, even temporarily, the Zoilus throne. And this, the Salic law, is an evil; for the inherent chivalry of the critical *man* renders it not only an unpleasant task to him "to speak ill of a woman," (and a woman and her book are identical,) but an almost impossible task not to laud her *ad nauseam*. In general, therefore, it is the unhappy lot of the authoress to be subjected, time after time, to the downright degradation of mere puffery. On her own side of the Atlantic, Miss Barrett has indeed, in one instance at least, escaped the infliction of this lamentable contumely and wrong; but if she had been really solicitous of its infliction in America, she could not have adopted a more effectual plan than that of saying a few words about "the great American people," in an American edition of her work, published under the superin-

* The Drama of Exile, and other Poems: By Elizabeth Barrett Barrett, Author of "The Seraphim," and other Poems.

tendence of an American author.* Of the innumerable "native" notices of "The Drama of Exile," which have come under our observation, we can call to mind *not one* in which there is anything more remarkable than the critic's dogged determination to find *nothing* barren, from Beersheba to Dan. Another in the "Democratic Review" has proceeded so far, it is true, as to venture a *very* delicate insinuation to the effect that the poetess "will not fail to speak her mind *though it bring upon her a bad rhyme*"; beyond this, nobody has proceeded: and as for the elaborate paper in the new Whig Monthly, all that anybody can say or think, and all that Miss Barrett can *feel* respecting it is, that it is an eulogy as well written as it is an insult well intended. Now of all the friends of the fair author, we doubt whether one exists, with more profound—with more enthusiastic reverence and admiration of her genius, than the writer of these words. And it is for this very reason, beyond all others, that he intends to speak of her *the truth*. Our chief regret is, nevertheless, that the limits of this work will preclude the possibility of our speaking this truth so fully, and so much in detail, as we could wish. By far the most valuable criticism that we, or that any one could give of the volumes now lying before us, would be the quotation of three-fourths of their contents. But we have this advan-

* We are sorry to notice, in the American edition, a multitude of typographical errors, many of which affect the sense, and should therefore be corrected in a second impression, if called for. How far they are chargeable to the London copy, we are not prepared to say. "Froze," for instance, is printed "frore." "Foregone," throughout, is printed "forgone." "Wordless" is printed "worldless"—"worldly," "wordly"—"spilt," "split," etc., etc.,— while transpositions, false accents, and mis-punctuations abound. We indicate a few pages on which such inadvertences are to be discovered. Vol. 1–23, 26, 37, 45, 53, 56, 80, 166, 174, 180, 185, 251. Vol. 2–109, 114, 240, 247, 253, 272.

tage—that the work has been long published, and almost universally read—and thus, in some measure, we may proceed, concisely, as if the text of our context, were an understood thing.

In her preface to this, the "American edition" of her late poems, Miss Barrett, speaking of the Drama of Exile, says:—"I decided on publishing it, after considerable hesitation and doubt. Its subject rather fastened on me than was chosen; and the form, approaching the model of the Greek tragedy, shaped itself under my hand rather by force of pleasure than of design. But when the compositional excitement had subsided, I felt afraid of my position. My own object was the new and strange experiment of the fallen Humanity, as it went forth from Paradise in the Wilderness, with a peculiar reference to Eve's allotted grief, which, considering that self-sacrifice belonged to her womanhood, and the consciousness of being the organ of the Fall to her offence, appeared to me imperfectly apprehended hitherto, and more expressible by a woman than by a man." In this abstract announcement of the theme, it is difficult to understand the ground of the poet's hesitation to publish; for the theme in itself seems admirably adapted to the purposes of the closest drama. The poet, nevertheless, is, very properly, conscious of failure—a failure which occurs not in the general, but in the particular conception, and which must be placed to the account of "the model of the Greek tragedies." The Greek tragedies *had* and even *have* high merits; but we act wisely in now substituting for the external and typified human sympathy of the antique Chorus, a direct, internal, living and moving sympathy itself; and although Æschylus might have done service as "a model," to either Euripides or Sophocles, yet were Sophocles and

Euripides in London to-day, they would, perhaps, while granting a certain formless and shadowy grandeur, indulge a quiet smile at the shallowness and uncouthness of that Art, which, in the old amphitheatres, had beguiled them into applause of the Œdipus at Colonos.

It would have been better for Miss Barrett if, throwing herself independently upon her own very extraordinary resources, and forgetting that a Greek had ever lived, she had involved her Eve in a series of adventures merely natural, or if not this, of adventures preternatural within the limits of at least a conceivable relation—a relation of matter to spirit and spirit to matter, that should have left room for something like palpable action and comprehensible emotion—that should not have utterly precluded the development of that womanly character which is admitted as the principal object of the poem. As the case actually stands, it is only in a few snatches of verbal intercommunication with Adam and Lucifer, that we behold her as a woman at all. For the rest, she is a mystical something or nothing, enwrapped in a fog of rhapsody about Transfiguration, and the Seed, and the Bruising of the Heel, and other talk of a nature that no man ever pretended to understand in plain prose, and which, when solar-microscoped into poetry "upon the model of the Greek drama," is about as convincing as the Egyptian Lectures of Mr. Silk Buckingham—about as much to any purpose under the sun as the *hi presto!* conjurations of Signor Blitz. What are we to make, for example, of dramatic colloquy such as this?—the words are those of a Chorus of Invisible Angels addressing Adam:

Live, work on, O Earthy!
By the Actual's tension
Speed the arrow worthy
Of a pure ascension.
From the low earth round you
Reach the heights above you;
From the stripes that wound you
Seek the loves that love you!
God's divinest burneth plain
Through the crystal diaphane
Of our loves that love you.

Now we do not mean to assert that, by excessive "tension" of the intellect, a reader accustomed to the cant of the transcendentalists (or of those who degrade an ennobling philosophy by styling themselves such) may not succeed in ferretting from the passage quoted, and indeed from each of the thousand similar ones throughout the book, something that shall bear the aspect of an absolute idea—but we do mean to say, first, that in nine cases out of ten, the thought when dug out will be found very poorly to repay the labor of the digging;—for it is the nature of thought in general, as it is the nature of some ores in particular, to be richest when most superficial. And we do mean to say, secondly, that, in nineteen cases out of twenty, the reader will suffer the most valuable ore to remain unmined to all eternity, before he will be put to the trouble of digging for it one inch. And we do mean to assert, thirdly, that no reader is to be condemned for *not* putting himself to the trouble of digging even the one inch; for no writer has the right to impose any such necessity upon him. What is worth thinking is distinctly thought: what is distinctly thought, can and should be distinctly expressed, or should not be expressed at all. Nevertheless, there is no more appropriate opportunity than the present for admit-

ting and maintaining, at once, what has never before been either maintained or admitted—that there is a justifiable exception to the rule for which we contend. It is where the design is to convey the fantastic—not the obscure. To give the idea of the latter we need, as in general, the most precise and definitive terms, and those who employ other terms but confound obscurity of expression with the expression of obscurity. The fantastic in itself, however,—phantasm—may be materially furthered in its development by the *quaint* in phraseology:—a proposition which any moralist may examine at his leisure for himself.

The "Drama of Exile" opens with a very palpable *bull:*—"Scene, the outer side of the gate of Eden, shut fast with clouds"—[a scene out of sight!]—"from the depth of which revolves the sword of fire, self-moved. A watch of innumerable angels rank above rank, slopes up from around it to the zenith; and the glare cast from their brightness and from the sword, extends many miles into the wilderness. Adam and Eve are seen in the distance, flying along the glare. The angel Gabriel and Lucifer are beside the gate."—These are the "stage directions" which greet us on the threshold of the book. We complain first of the bull: secondly, of the blue-fire melo-dramatic aspect of the revolving sword; thirdly, of the duplicate nature of the sword, which, if steel, and sufficiently inflamed to do service in burning, would, perhaps, have been in no temper to cut; and on the other hand, if sufficiently cool to have an edge, would have accomplished little in the way of scorching a personage so well accustomed to fire and brimstone and all that, as we have very good reason to believe Lucifer was. We cannot help objecting, too, to the "innumerable angels,"

as a force altogether disproportioned to the one enemy to be kept out: either the self-moving sword itself, we think, or the angel Gabriel alone, or five or six of the "innumerable" angels, would have sufficed to keep the devil (or is it Adam?) outside of the gate—which, after all, he might not have been able to discover, on account of the clouds.

Far be it from us, however, to dwell irreverently on matters which have venerability in the faith or in the fancy of Miss Barrett. We allude to these *niäiseries* at all—found here in the very first paragraph of her poem,—simply by way of putting in the clearest light the mass of inconsistency and antagonism in which her *subject* has inextricably involved her. She has made allusion to Milton, and no doubt felt secure in her theme (as a theme merely) when she considered his "Paradise Lost." But even in Milton's own day, when men had the habit of believing all things, the more nonsensical the more readily, and of worshipping, in blind acquiescence, the most preposterous of impossibilities —even *then*, there were not wanting individuals who would have read the great epic with more zest, could it have been explained to their satisfaction, how and why it was, not only that a snake quoted Aristotle's ethics, and behaved otherwise pretty much as he pleased, but that bloody battles were continually being fought between bloodless "innumerable angels," that found no inconvenience in losing a wing one minute and a head the next, and if pounded up into puff-paste late in the afternoon, were as good "innumerable angels" as new the next morning, in time to be at *reveillé* roll-call: And now—at the present epoch—there are few people who do not occasionally *think*. This is emphatically the thinking age;—indeed it may very

well be questioned whether mankind ever substantially thought before. The fact is, if the "Paradise Lost" were written to-day (assuming that it had never been written when it was,) not even its eminent, although over-estimated merits, would counterbalance, either in the public view, or in the opinion of any critic at once intelligent and honest, the multitudinous incongruities which are part and parcel of its plot.

But in the plot of the drama of Miss Barrett it is something even worse than incongruity which affronts:—a continuous mystical strain of ill-fitting and exaggerated allegory—if, indeed, allegory is not much too respectable a term for it. We are called upon, for example, to sympathise in the whimsical woes of two Spirits, who, upspringing from the bowels of the earth, set immediately to bewailing their miseries in jargon such as this:

> I am the spirit of the harmless earth;
> God spake me softly out among the stars,
> As softly as a blessing of much worth—
> And then his smile did follow unawares,
> That all things, fashioned, so, for use and duty,
> Might shine anointed with his chrism of beauty—
> Yet I wail!
> I drave on with the worlds exultingly,
> Obliquely down the Godlight's gradual fall—
> Individual aspect and complexity
> Of gyratory orb and interval,
> Lost in the fluent motion of delight
> Toward the high ends of Being, beyond Sight—
> Yet I wail!

Innumerable other spirits discourse successively after the same fashion, each ending every stanza of his lamentation with the "yet I wail!" When at length they have fairly made an end, Eve touches Adam upon the elbow, and hazards, also, the pro-

found and pathetic observation—"Lo, Adam, they wail!"—which is nothing more than the simple truth—for they *do*—and God deliver us from any such wailing again!

It is not our purpose, however, to demonstrate what every reader of these volumes will have readily seen self-demonstrated—the utter indefensibility of "The Drama of Exile," considered uniquely, as a work of art. We have none of us to be told that a medley of metaphysical recitatives sung out of tune, at Adam and Eve, by all manner of inconceivable abstractions, is not exactly the best material for a poem. Still it may very well happen that among this material there shall be individual passages of great beauty. But should any one doubt the possibility, let him be satisfied by a single extract such as follows:

> On a mountain peak
> Half sheathed in primal woods and glittering
> In *spasms of awful sunshine*, at that hour
> A lion couched,—part raised upon his paws,
> *With his calm massive face turned full on thine,*
> *And his mane listening.* When the ended curse
> Left silence in the world, right suddenly
> He sprang up rampant, and stood straight and stiff,
> *As if the new reality of death*
> *Were dashed against his eyes*,—and roared so fierce,
> (*Such thick carnivorous passion in his throat*
> *Tearing a passage through the wrath and fear*)—
> And roared so wild, and smote from all the hills
> Such *fast keen echoes crumbling down the vales*
> *To distant silence*,—that the forest beasts,
> One after one, did mutter a response
> In savage and in sorrowful complaint
> *Which trailed along the gorges.*

There is an Homeric force here—a vivid picturesqueness which all men will appreciate and admire.

It is, however, the longest quotable passage in the drama, not disfigured with blemishes of importance;—although there are many—very many passages of a far loftier order of excellence, so disfigured, and which, therefore, it would not suit our immediate purpose to extract. The truth is,—and it may be as well mentioned at this point as elsewhere—that we are not to look in Miss Barrett's works for any examples of what has been occasionally termed "sustained effort"; for neither are there, in any of her poems, any long commendable paragraphs, nor are there any individual compositions which will bear the slightest examination as consistent Art-products. Her wild and magnificent genius seems to have contented itself with points—to have exhausted itself in flashes;—but it is the profusion—the unparalled number and close propinquity of these points and flashes which render her book *one flame*, and justify us in calling her, unhesitatingly, the greatest—the most glorious of her sex.

The "Drama of Exile" calls for little more, in the way of comment, than what we have generally said. Its finest particular feature is, perhaps, the rapture of Eve—rapture bursting through despair—upon discovering that she still possesses in the unwavering love of Adam, an undreamed-of and priceless treasure. The poem ends, as it commences, with a bull. The last sentence gives us to understand that "there is a sound through the silence, as of the falling tears of an angel." How there can be sound during silence, and how an audience are to distinguish, by such sound, angel tears from any other species of tears, it may be as well, perhaps, not too particularly to inquire.

Next, in length, to the Drama is, "The Vision of Poets." We object to the didacticism of its design,

which the poetess thus states: "I have attempted to express here my view of the mission of the veritable poet—of the self-abnegation implied in it, of the uses of sorrow suffered in it, of the great work accomplished in it through suffering, and of the duty and glory of what Balzac has beautifully and truly called '*la patience angelique du génie.*'" This "view" may be correct, but neither its correctness nor its falsity has anything to do with a poem. If a thesis is to be demonstrated, we need *prose* for its demonstration. In this instance, so far as the allegorical instruction and argumentation are lost sight of, in the upper current—so far as the main admitted intention of the work is kept out of view—so far only is the work a poem, and so far only is the poem worth notice, or worthy of its author. Apart from its poetical character, the composition is thoughtful, vivid, epigrammatic, and abundant in just observation—although the critical opinions introduced are not always our own. A reviewer in "Blackwood's Magazine," quoting many of these critical portraits, takes occasion to find fault with the grammar of this tristich:

> Here Æschylus—the women swooned
> To see so awful when he frowned
> As the God's did—he standeth crowned.

"What on earth," says the critic, "are we to make of the words 'the women swooned to see so awful'? . . . .The syntax will punish future commentators as much as some of his own corrupt choruses." In general, we are happy to agree with this reviewer, whose decisions respecting the book are, upon the whole, so nearly coincident with ours, that we hesitated, through fear of repetition, to undertake a *critique* at all, until we considered that

we might say a very great deal in simply supplying his omissions; but he frequently errs through mere hurry, and never did he err more singularly than at the point now in question. He evidently supposes that "awful" has been misused as an adverb and made referable to "women." But not so; and although the construction of the passage is unjustifiably involute, its grammar is intact. Disentangling the construction, we make this evident at once: "Here Æschylus (he) standeth crowned, (whom) the women swooned to see so awful, when he frowned as the God's did." The "he" is excessive, and the "whom" is understood. Respecting the lines,

> Euripides, with close and mild
> Scholastic lips, that could be wild,
> And laugh or sob out like a child
> Right in the classes,

the critic observes:—"'Right in the classes' throws our intellect completely upon its beam-ends." But, if so, the fault possibly lies in the crankness of the intellect; for the words themselves mean merely that Sophocles laughed or cried like a school-boy—like a child right (or just) in his classes—one who had not yet left school. The phrase is affected, we grant, but quite intelligible. A still more remarkable misapprehension occurs in regard to the triplet,

> And Goethe, with that reaching eye
> His soul reached out from, far and high,
> And fell from inner entity.

The reviewer's remarks upon this are too preposterous not to be quoted in full;—we doubt if any commentator of equal dignity ever so egregiously committed himself before. "Goethe," he says, "is a perfect enigma, what does the word 'fell' mean? δεινος we

suppose—that is, 'not to be trifled with.' But surely it sounds very strange, although it may be true enough, to say that his 'fellness' is occasioned by 'inner entity.' But perhaps the line has some deeper meaning which we are unable to fathom." Perhaps it has: and this is the criticism—the British criticism—the Blackwood criticism—to which we have so long implicitly bowed down! As before, Miss Barrett's verses are needlessly involved, but their meaning requires no Œdipus. Their construction is thus intended:—"And Goethe, with that reaching eye from which his soul reached out, far and high, and (in so reaching) fell from inner entity." The plain prose is this:—Goethe, (the poet would say,) in involving himself too far and too profoundly in external speculations—speculations concerning the world without him—neglected, or made miscalculations concerning his inner entity, or being,—concerning the world within. This idea is involved in the metaphor of a person leaning from a window so far that finally he falls from it—the person being the soul, the window the eye.

Of the twenty-eight "Sonnets," which immediately succeed the "Drama of Exile," and which receive the especial commendation of Blackwood, we have no very enthusiastic opinion. The *best* sonnet is objectionable from its extreme artificiality; and, to be effective, this species of composition requires a minute management—a well-controlled dexterity of touch—compatible neither with Miss Barrett's deficient constructiveness, nor with the fervid rush and whirl of her genius. Of the particular instances here given, we prefer "the Prisoner," of which the conclusion is particularly beautiful. In general, the themes are obtrusively metaphysical, or didactic.

"The Romaunt of the Page," an imitation of the old English ballad, is neither very original in subject, nor very skilfully put together. We speak comparatively, of course:—It is not very good—for Miss Barrett:—and what we have said of this poem will apply equally to a very similar production, "The Rhyme of the Dutchess May." The "Poet and the Bird"—"A Child Asleep"—"Crowned and Wedded"—"Crowned and Buried"—"To Flush my Dog"—"The Foor-fold Aspect"—"A Flower in a Letter"—"A Lay of the Early Rose"—"That Day"—"L. E. L.'s Questio"—"Catarina to Camoens"—"Wine of Cyprus"—"The Dead Pan"—"Sleeping and Watching"—"A Portrait"—"The Mournful Mother"—and "A Valediction"—although all burning with divine fire, manifested only in scintillations, have nothing in them idiosyncratic. "The House of Clouds" and "The Last Bower" are superlatively lovely, and show the vast powers of the poet in the field best adapted to their legitimate display:—the *themes*, here, could not be improved. The former poem is purely imaginative; the latter is unobjectionably because unobtrusively suggestive of a moral, and is, perhaps, upon the whole, the most admirable composition in the two volumes:—or, if it is not, then "The Lay of the Brown Rosarie" *is*. In this last the ballad-character is elevated—etherealized—and thus made to afford scope for an ideality at once the richest and most vigorous in the world. The peculiar foibles of the author are here too, dropped bodily, as a mantle, in the tumultuous movement and excitement of the narrative.

Miss Barrett has need only of *real* self-interest in her subjects, to do justice to her subjects and to herself. On the other hand, "A Rhapsody of Life's Progress," although gleaming with cold corrusca-

tions, is the least meritorious, because the most philosophical, effusion of the whole:—this, we say, in flat contradiction of the "*spoudiotaton kai philosophikotaton genos*" of Aristotle. "The Cry of the Human" is singularly effective, not more from the vigor and ghastly passion of its thought, than from the artistically-conceived *arabesquerie* of its rhythm. "The Cry of the Children," similar, although superior in tone and handling, is full of a nervous unflinching energy—a horror sublime in its simplicity—of which a far greater than Dante might have been proud. "Bertha in the Lane," a rich ballad, very singularly excepted from the wholesale commendation of the" Democratic Review," as "perhaps not one of the best," and designated by Blackwood, on the contrary, as "decidedly the finest poem of the collection," is *not* the *very* best, we think, only because mere pathos, however exquisite, cannot be ranked with the loftiest exhibitions of the ideal. Of "Lady Geraldine's Courtship," the magazine last quoted observes that "some pith is put forth in its passionate parts." We will not pause to examine the delicacy or lucidity of the metaphor embraced in the "*putting forth* of some pith"; but unless by "some pith" itself, is intended the utmost conceivable intensity and vigor, then the critic is merely damning with faint praise. With the exception of Tennyson's "Locksley Hall," we have never perused a poem combining so much of the fiercest passion with so much of the most ethereal fancy, as the "Lady Geraldine's Courtship," of Miss Barrett. We are forced to admit, however, that the latter work *is* a very palpable imitation of the former, which it surpasses in plot, or rather in thesis, as much as it falls below it in artistical management, and a certain

calm energy—lustrous and indomitable—such as we might imagine in a broad river of molten gold.

It is in the "Lady Geraldine" that the critic of Blackwood is again put at fault in the comprehension of a couple of passages. He confesses his inability "to make out the construction of the words, 'all that spirits pure and ardent are cast out of love and reverence, because chancing not to hold.'" There are comparatively few American school-boys who could not parse it. The prosaic construction would run thus:—all *that* (wealth understood) because chancing not to hold *which*, (or on account of not holding which) all pure and ardent spirits are cast out of love and reverence." The "which" is involved in the relative pronoun "that"—the second word of the sentence. *All that we know is, that Miss Barrett is right:*—here is a parallel phrase, meaning—"all that (which) we know," etc. The fact is, that the accusation of imperfect grammar would have been more safely, if more generally, urged: in descending to particular exceptions, the reviewer has been doing little more than exposing himself at all points.

Turning aside, however, from grammar, he declares his incapacity to fathom the meaning of

> She has halls and she has castles, and the resonant steam-eagles
> *Follow far on the directing of her floating dove-like hand—*
> With a thunderous vapor trailing underneath the starry vigils,
> So to mark upon the blasted heaven the measure of her land.

Now it must be understood that he is profoundly serious in his declaration—he really *does not* apprehend the thought designed—and he is even more

than profoundly serious, too, in intending these his own comments upon his own stolidity, for wit:—"We thought that steam-coaches generally followed the directing of no hand except the stoker's, but *it*, certainly, is always much *liker* a raven than a dove." After this, who shall question the infallibility of Christopher North? We presume there are very few of *our* readers who will not easily appreciate the richly imaginative conception of the poetess:—The Lady Geraldine is supposed to be standing in her own door, (positively *not* on the top of an engine,) and thence pointing, "with her floating dove-like hand," to the lines of vapor, from the "resonant steam-eagles," that designate upon the "blasted heaven," the remote boundaries of her domain.—But, perhaps, we are guilty of a very gross absurdity ourselves, in commenting *at all* upon the whimsicalities of a reviewer who can deliberately *select* for special animadversion the second of the four verses we here copy:

> Eyes, he said, now throbbing through me! are ye eyes that did undo me?
> *Shining eyes like antique jewels set in Parian statue-stone!*
> Underneath that calm white forehead are ye ever burning torrid
> O'er the desolate sand desert of my heart and life undone?

The ghost of the Great Frederick might, to be sure, quote at us, in his own Latin, his favorite adage, "De gustibus non est disputand*us*";—but, when we take into consideration the moral designed, the weirdness of effect intended, and the historical adaptation of the fact alluded to, in the line italicized, (a fact of which it is by no means impossible

that the critic is ignorant), we cannot refrain from expressing our conviction—and we here *express it* in the teeth of the whole horde of the Ambrosianians —that from the entire range of poetical literature there shall not, in a century, be produced a more sonorous—a more vigorous verse—a juster—a nobler —a more ideal—a more magnificent image—than this very image, in this very verse, which the most noted magazine of Europe has so especially and so contemptuously condemned.

"The Lady Geraldine" is, we think, the only poem of its author which is not deficient, considered as an artistical whole. Her constructive ability, as we have already suggested, is either not very remarkable, or has never been properly brought into play:—in truth, her genius is too impetuous for the minuter technicalities of that elaborate *Art* so needful in the building up of pyramids for immortality. This deficiency, then—if there be any such—is her chief weakness. Her other foibles, although some of them are, in fact, glaring, glare, nevertheless, to no very material ill purpose. There are none which she will not readily dismiss in her future works. She retains them now, perhaps, because unaware of their existence.

Her affections are unquestionably many, and generally inexcusable. We may, perhaps, tolerate such words as "blé," "chrysm," "nympholeptic," "œnomel," and "chrysopras"—they have at least the merit either of distinct meaning, or of terse and sonorous expression;—but what can be well said in defence of the unnecessary nonsense of "'ware" for "aware"—of "'bide," for "abide"—of "'gins," for "begins"—of "'las" for "alas"—of "oftly," "ofter," and "oftest," for "often," "more often," and "most often"—or of "erelong" in the sense of

"long ago"? That there is *authority* for the mere words proves nothing; those who employed them in their day would not employ them if writing *now*. Although we grant, too, that the poetess is very usually Homeric in her compounds, there is no intelligibility of construction, and therefore no force of meaning in "dew-pallid," "pale-passioned," and "silver-solemn." Neither have we any partiality for "drave" or "*su*preme," or "*la*ment;" and while upon this topic, we may as well observe that there are few readers who do anything but laugh or stare, at such phrases as "L. E. L.'s Last Questio"—"The Cry of the Human"—"Leaning from my Human"—"Heaven assist the human"—"the full sense of your mortal"—"a grave for your divine"—"falling off from our created"—"he sends this gage for thy pity's counting"—"they could not press their futures on the present of her courtesy"—or "could another fairer lack to thee, lack to thee?" There are few, at the same time, who do not feel disposed to weep outright, when they hear of such things as "Hope withdrawing her peradventure"—"spirits dealing in pathos of antithesis"—"angels in antagonism to God and his reflex beatitudes"—"songs of glories ruffling down doorways"—"God's possibles"—and "rules of Mandom."

We have already said, however, that mere *quaintness* within reasonable limit, is not only *not* to be regarded as affectation, but has its proper artistic uses in aiding a fantastic effect. We quote, from the lines "To my dog Flush," a passage in exemplification:

> Leap! thy broad tail waves a light!
> Leap! thy slender feet are bright,
> Canopied in fringes!

Leap! those tasselled ears of thine
Flicker strangely, fair and fine,
Down their golden inches!

And again—from the song of a tree-spirit, in the "Drama of Exile:"

The Divine impulsion cleaves
In dim movements to the leaves
Dropt and lifted, dropt and lifted,
In the sun-light greenly sifted,—
In the sun-light and the moon-light
Greenly sifted through the trees.
Ever wave the Eden trees,
In the night-light and the noon-light,
With a ruffling of green branches,
Shaded off to resonances,
Never stirred by rain or breeze.

The thoughts, here, belong to the highest order of poetry, but they could not have been wrought into effective expression, without the instrumentality of those repetitions—those unusual phrases—in a word, those *quaintnesses*, which it has been too long the fashion to censure, indiscriminately, under the one general head of "affectation." No true poet will fail to be enraptured with the two extracts above quoted—but we believe there are few who would not find a difficulty in reconciling the psychal impossibility of refraining from admiration, with the too-hastily attained mental conviction that, critically, there is nothing to admire.

Occasionally, we meet in Miss Barrett's poems a certain *farfetchedness* of imagery, which is reprehensible in the extreme. What, for example, are we to think of

Now he hears the angel voices
Folding silence in the room?—

undoubtedly, that it is nonsense, and no more; or of

> How the silence round you shivers
> While our voices through it go?—

again, unquestionably, that it is nonsense, and nothing beyond.

Sometimes we are startled by knotty paradoxes; and it is not acquitting their perpetrator of all blame on their account to admit that, in some instances, they are susceptible of solution. It is really difficult to discover anything for approbation, in enigmas such as

> That bright impassive, passive angel-hood,

or—

> The silence of my heart is full of sound.

At long intervals, we are annoyed by specimens of repulsive imagery, as where the children cry;

> How long, O cruel nation,
> Will you stand, to move the world, *on a child's heart—*
> *Stifle down with a mailed heel its palpitation?* etc.

Now and then, too, we are confounded by a pure platitude, as when Eve exclaims:

> Leave us not
> In agony beyond what we can bear,
> And in abasement *below thunder-mark!*

or, when the Savior is made to say:

> So, at last,
> He shall look round on you *with lids too straight*
> *To hold the grateful tears.*

"Strait" was, no doubt, intended, but does not materially elevate, although it slightly elucidates, the thought. A very remarkable passage is that, also, wherein Eve bids the infant voices

> Hear the steep generations, how they fall
> Adown the visionary stairs of Time,
> Like supernatural thunders—far yet near,
> Sowing their fiery echoes through the hills!

Here, saying nothing of the affectation in "adown"; not alluding to the insoluble paradox of "far yet near"; not mentioning the inconsistent metaphor involved in the "sowing of *fiery* echoes"; adverting but slightly to the misusage of "like," in place of "as," and to the impropriety of making any thing fall like *thunder*, which has never been known to fall at all; merely hinting, too, at the misapplication of "steep," to the "generations," instead of to the "stairs"—a perversion in no degree to be justified by the fact that so preposterous a figure as *synecdoche* exists in the school books;—letting these things pass, for the present, we shall still find it difficult to understand how Miss Barrett should have been led to think that the principal idea itself—the abstract idea—the idea of *tumbling down stairs*, in any shape, or under any circumstances—either a poetical or a decorous conception. And yet we have seen this very passage quoted as "sublime," by a critic who seems to take it for granted, as a general rule, that Nat-Leeism is the loftiest order of literary merit. That the lines very *narrowly missed* sublimity, we grant; that they came within a step of it, we admit;—but, unhappily, the step is that *one* step which, time out of mind, has intervened between the sublime and the ridiculous. So true is this, that any person—that even *we*—with a very partial modification of the imagery—a modification that shall not interfere with its richly spiritual *tone*—may elevate the quotation into unexceptionability. For example: and we offer it with profound deference—

> Hear the far generations—how they crash,
> From crag to crag, down the precipitous Time,
> In multitudinous thunders that upstartle,
> Aghast, the echoes from their cavernous lairs
> In the visionary hills!

We have no doubt that our version has its faults —but it has, at least, the merit of consistency. Not only is a mountain more poetical than a pair of stairs; but echoes are more appropriately typified as wild beasts than as seeds; and echoes and wild beasts agree better with a mountain, than does a pair of stairs with the *sowing* of seeds—even admitting that these seeds be seeds of fire, and be sown broadcast "among the hills," by a steep generation, while in the act of tumbling down the stairs—that is to say, of coming down the stairs—in too violent a hurry to be capable of sowing the seeds as accurately as all seeds should be sown; nor is the matter rendered any better for Miss Barrett, even if the construction of her sentence is to be understood as implying that the fiery seeds were sown, not immediately by the steep generations that tumbled down the stairs, but mediately, through the intervention of the "supernatural thunders" that were *occasioned* by the "steep generations" that tumbled down the stairs.

The poetess is not unfrequently guilty of repeating herself. The "thunder cloud veined by lightning" appears, for instance, on pages 34 of the first, and 228 of the second volume. The "silver clash of wings" is heard at pages 53 of the first, and 269 of the second; and angel tears are discovered to be falling as well at page 27, as at the conclusion of "The Drama of Exile." Steam, too, in the shape of Death's White Horse, comes upon the ground, both at page 244 of the first, and 179 of the second

volume—and there are multitudinous other repetitions, both of phrase and idea—but it is the excessive reiteration of pet *words* which is, perhaps, the most obtrusive of the minor errors of the poet. "Chrystalline," "Apocalypse," "foregone," "evangel," "'ware," "throb," "level," "loss," and the musical term "minor," are forever upon her lips. The chief favorites, however, are "down" and "leaning," which are echoed and re-echoed not only *ad infinitum*, but in every whimsical variation of import. As Miss Barrett certainly cannot be aware of the extent of this mannerism, we will venture to call her attention to a few—comparatively a *very* few examples.

Pealing *down* the depths of Godhead. . . .
Smiling *down*, as Venus *down* the waves. . . .
Smiling *down* the steep world very purely. . . .
Down the purple of this chamber. . . .
Moving *down* the hidden depths of loving. . . .
Cold the sun shines *down* the door. . . .
Which brought angels *down* our talk. . . .
Let your souls behind you *lean* gently moved. . . .
But angels *leaning* from the golden seats. . . .
And melancholy *leaning* out of heaven. . . .
And I know the heavens are *leaning* down. . . .
Then over the casement she *leaneth*. . . .
Forbear that dream, too near to heaven it *leaned*. . . .
I would *lean* my spirit o'er you. . . .
Thou, O sapient angel, *leanest o'er*. . . .
Shapes of brightness *overlean* thee. . . .
They are *leaning* their young heads. . . .
Out of heaven shall o'er you *lean*. . . .
While my spirit *leans* and reaches. . . .
etc., etc., etc.

In the matter of grammar, upon which the Edinburgh critic insists so pertinaciously, the author of "The Drama of Exile" seems to us even peculiarly without fault. The nature of her studies has, no

doubt, imbued her with a very delicate instinct of constructive accuracy. The occasional use of phrases so questionable as "from whence" and the far-fetchedness and involution of which we have already spoken, are the only noticeable blemishes of an exceedingly chaste, vigorous, and comprehensive style.

In her inattention to rhythm, Mrs. Barrett is guilty of an error that might have been fatal to her fame—that *would* have been fatal to any reputation less solidly founded than her own. We do not allude, so particularly, to her multiplicity of inadmissible rhymes. We would wish, to be sure, that she had not thought proper to couple Eden and succeeding—glories and floorwise—burning and morning—thither and æther—enclose me and across me—misdoers and flowers—centre and winter—guerdon and pardon—conquer and anchor—desert and unmeasured—atoms and fathoms—opal and people—glory and doorway—trumpet and accompted—taming and overcame him—coming and woman—is and trees—off and sunproof—eagles and vigils—nature and satire—poems and interflowings—certes and virtues—pardon and burden—thereat and great—children and bewildering—mortal and turtle—moonshine and sunshine. It would have been better, we say, if such apologies for rhymes as these had been rejected. But deficiencies of *rhythm* are more serious. In some cases it is nearly impossible to determine what metre is intended. "The Cry of the Children" cannot be scanned: we *never saw* so poor a specimen of verse. In imitating the rhythm of "Locksley Hall," the poetess has preserved with accuracy (so far as mere syllables are concerned) the forcible line of seven trochees with a final cæsura. The

"double rhymes" have only the force of a single long syllable—a cæsura; but the natural rhythmical division, occurring at the close of the fourth trochee, should never be forced to occur, as Miss Barrett constantly forces it, in the middle of a word, or of an indivisible phrase. If it do so occur, we must sacrifice, in perusal, either the sense or the rhythm. If she will consider, too, that this line of seven trochees and a cæsura, is nothing more than two lines written in one—a line of four trochees, succeeded by one of three trochees and a cæsura—she will at once see how unwise she has been in composing her poem in quatrains of the long line with alternate rhymes, instead of immediate ones, as in the case of "Locksley Hall." The result is, that the ear, expecting the rhymes before they occur, does not appreciate them when they do. These points, however, will be best exemplified by transcribing one of the quatrains in its *natural* arrangement. That actually employed is addressed only to the eye.

> Oh, she fluttered like a tame bird
> In among its forest brothers
> Far too strong for it, then, drooping,
> Bowed her face upon her hands—
> And I spake out wildly, fiercely,
> Brutal truths of her and others!
> I, she planted in the desert,
> Swathed her 'wind-like, with my sands.

Here it will be seen that there is a paucity of rhyme, and that it is expected at closes where it does not occur. In fact, if we consider the eight lines as two independent quatrains, (which they are,) then we find them *entirely rhymeless*. Now so unhappy are these metrical defects—of so much importance do we take them to be, that we do not hesitate in declaring the general inferiority of the

poem to its prototype to be altogether chargeable to *them*. With equal rhythm "Lady Geraldine" had been far—very far the superior poem. Inefficient poetical expression; and expression, in poetry, —what is it?—what is it not? No one living can better answer these queries than Miss Barrett.

We conclude our comments upon her versification, by quoting (we will not say whence—from what one of her poems)—a few verses without the linear division as it appears in the book. There are many readers who would never suspect the passage to be intended for metre at all.—"Ay!—and sometimes, on the hillside, while we sat down on the gowans, with the forest green behind us, and its shadow cast before, and the river running under, and, across it from the rowens a partridge whirring near us till we felt the air it bore—there, obedient to her praying, did I read aloud the poems made by Tuscan flutes, or instruments more various of our own—read the pastoral parts of Spencer—or the subtle interflowings found in Petrarch's sonnets; —here's the book!—the leaf is folded down!"

With this extract we make an end of our fault-finding—and *now*, shall we speak, equally in detail, of the *beauties* of this book? Alas! here, indeed, do we feel the impotence of the pen. We have already said that the supreme excellence of the poetess whose works we review, is made up of the multitudinous sums of a world of lofty merits. It is the multiplicity—it is the *aggregation*—which excites our most profound enthusiasm, and enforces our most earnest respect. But unless we had space to extract three-fourths of the volumes, how could we convey this aggregation by specimens? We might quote, to be sure, an example of keen insight into our psychal nature, such as this:

I fell flooded with a Dark,
In the silence of a swoon—
When I rose, still cold and stark,
There was night,—I saw the moon;
And the stars, each in its place,
And the May-blooms on the grass,
Seemed to wonder what I was.
And I walked as if apart
From myself when I could stand—
And I pitied my own heart,
As if I held it in my hand
Somewhat coldly,—with a sense
Of fulfilled benevolence.

Or we might copy an instance of the purest and most radiant imagination, such as this:

So, young muser, I sat listening
To my Fancy's wildest word—
On a sudden, through the glistening
Leaves around, a little stirred,
Came a sound, a sense of music, which was rather felt than heard.
Softly, finely, it inwound me—
From the world it shut me in—
Like a fountain falling round me
Which with silver waters thin,
Holds a little marble Naiad sitting smilingly within.

Or, again, we might extract a specimen of wild Dantesque vigor, such as this—in combination with a pathos never excelled:

Ay! be silent—let them hear each other breathing
For a moment, mouth to mouth—
Let them touch each others' hands in a fresh wreathing
Of their tender human youth!
Let them feel that this cold metallic motion
Is not all the life God fashions or reveals—
Let them prove their inward souls against the notion
That they live in you, or under you, O wheels!

Or, still again, we might give a passage embodying the most elevated sentiment, most tersely and musically thus expressed:

And since, Prince Albert, men have called thy spirit high
and rare,
And true to truth, and brave for truth, as some at Augsburg
were—
We charge thee by thy lofty thoughts and by thy poet-mind,
Which not by glory or degree takes measure of mankind,
Esteem that wedded hand less dear for sceptre than for ring,
And hold her uncrowned womanhood to be the royal thing!

These passages, we say, and a hundred similar ones, exemplifying particular excellences, might be displayed, and we should still fail, as lamentably as the *skolastikos* with his brick, in conveying an idea of the vast *totality*. By no individual stars can we present the constellatory radiance of the book. *To the book* then, with implicit confidence we appeal.

That Miss Barrett has done more, in poetry, than any woman living or dead, will scarcely be questioned:—that she has surpassed all her poetical contemporaries of either sex (with a single exception,) is our deliberate opinion—not idly entertained, we think, nor founded on any visionary basis. It may not be uninteresting, therefore, in closing this examination of her claims, to determine in what manner she holds poetical relation with these contemporaries, or with her immediate predecessors, and especially with the great exception to which we have alluded,—if at all.

If ever mortal "wreaked his thoughts upon expression," it was Shelley. If ever poet sang (as a bird sings)—impulsively—earnestly—with utter abandonment—to himself solely—and for the mere joy of his own song—that poet was the author of the Sensitive Plant. Of Art—beyond that which is the inalienable instinct of Genius—he either had little or disdained all. He *really* disdained that Rule which is the emanation from Law, because his

own soul was law in itself. His rhapsodies are but the rough notes—the stenographic memoranda of poems—memoranda which, because they were all-sufficient for his own intelligence, he cared not to be at the trouble of transcribing in full for mankind. In his whole life he wrought not thoroughly out a single conception. For this reason it is that he is the most fatiguing of poets. Yet he wearies in having done too little, rather than too much; what seems in him the diffuseness of one idea, is the conglomerate concision of many;—and this concision it is which renders him obscure. With such a man, to imitate was out of the question; it would have answered no purpose—for he spoke to his own spirit alone, which would have comprehended no alien tongue;—he was, therefore, profoundly original. His quaintness arose from intuitive perception of that truth to which Lord Verulam alone has given distinct voice:—"There is no exquisite beauty which has not some strangeness in its proportion." But whether obscure, original, or quaint, he was at all times sincere. He had no *affectations*.

From the ruins of Shelley there sprang into existence, affronting the Heavens, a tottering and fantastic pagoda, in which the salient angles, tipped with mad jangling bells, were the idiosyncratic *faults* of the great original—faults which cannot be called such in view of his purposes, but which are monstrous when we regard his works as addressed to mankind. A "school" arose—if that absurd term must still be employed—a school—a system of rules—upon the basis of the Shelley who had none. Young men innumerable, dazzled with the glare and bewildered with the *bizarrerie* of the divine lightning that flickered through the clouds of the

Prometheus, had no trouble whatever in heaping up imitative vapors, but, for the lightning, were content, perforce, with its *spectrum*, in which the *bizarrerie* appeared without the fire. Nor were great and mature minds unimpressed by the contemplation of a greater and more mature; and thus gradually were interwoven into this school of all Lawlessness—of obscurity, quaintness, exaggeration —the misplaced didacticism of Wordsworth, and the even more preposterously anomalous metaphysicianism of Coleridge. Matters were now fast verging to their worst, and at length, in Tennyson, poetic inconsistency attained its extreme. But it was precisely this extreme (for the greatest error and the greatest truth are scarcely two points in a circle)—it was this extreme which, following the law of all extremes, wrought in him—in Tennyson —a natural and inevitable revulsion, leading him first to contemn and secondly to investigate his early manner, and, finally, to winnow from its magnificent elements the truest and purest of all poetical styles. But not even yet is the process complete; and for this reason in part, but chiefly on account of the mere fortuitousness of that mental and moral combination which shall unite in one person (if *ever* it shall) the Shelleyan *abandon*, the Tennysonian poetic sense, the most profound instinct of Art, and the sternest Will properly to blend and vigorously to control all;—chiefly, we say, because such combination of antagonisms must be purely fortuitous, has the world never yet seen the noblest of the poems of which it is *possible* that it may be put in possession.

And yet Miss Barrett has narrowly missed the fulfilment of these conditions. Her poetic inspiration is the highest—we can conceive nothing more

august. Her sense of Art is pure in itself, but has been contaminated by pedantic study of false models—a study which has the more easily led her astray, because she placed an undue value upon it as rare—as alien to her character of woman. The accident of having been long secluded by ill health from the world has affected, moreover, in her behalf, what an innate recklessness did for Shelley—has imparted to her, if not precisely that *abandon* to which I have referred, at least a something that stands well in its stead—a comparative independence of men and opinions with which she did not come personally in contact—a happy audacity of thought and expression never before known in one of her sex. It is, however, this same accident of ill health, perhaps, which has invalidated her original Will—diverted her from proper individuality of purpose—and seduced her into the sin of imitation. Thus, what she might have done, we cannot altogether determine. What she has actually accomplished is before us. With Tennyson's works beside her, and a keen appreciation of them in her soul—appreciation too keen to be discriminative;—with an imagination even more vigorous than his, although somewhat less ethereally delicate; with inferior art and more feeble volition; she has written poems such as he *could not write*, but such as he, under *her* conditions of ill health and seclusion, *would have written* during the epoch of his pupildom in that school which arose out of Shelley, and from which, over a disgustful gulf of utter incongruity and absurdity, lit only by miasmatic flashes, into the broad open meadows of Natural Art and Divine Genius, he—Tennyson—is at once the bridge and the transition.

R. H. HORNE*

MR. R. H. HORNE, the author of the "Orion," has, of late years, acquired a high and extensive *home* reputation, although, as yet, he is only partially known in America. He will be remembered, however, as the author of a very well-written Introduction to Black's Translation of Schlegel's "Lectures on Dramatic Art and Literature," and as a contributor with Wordsworth, Hunt, Miss Barrett, and others, to "Chaucer Modernized." He is the author, also, of "Cosmo de Medici," of "The Death of Marlowe," and, especially, of "Gregory the Seventh," a fine tragedy, prefaced with an "Essay on Tragic Influence." "Orion" was originally advertised to be sold for *a farthing;* and, at this price, three large editions were actually sold. The fourth edition (a specimen of which now lies before us) was issued at a shilling, and also *sold.* A fifth is promised at half a crown; this likewise, with even a sixth at a crown, may be disposed of—partly through the intrinsic merit of the work itself—but chiefly through the ingenious novelty of the original price.

We have been among the earliest readers of Mr. Horne—among the most earnest admirers of his high genius;—for a man of high, of the highest genius, he unquestionably is. With an eager wish to do justice to his "Gregory the Seventh," we have never yet found exactly that opportunity we desired.

* Orion: an Epic Poem in Three Books. By R. H. Horne. Fourth Edition. London: Published by J. Miller.

Meantime, we looked, with curiosity, for what the British critics would say of a work which, in the boldness of its conception, and in the fresh originality of its management, would necessarily fall beyond the *routine* of their customary verbiage. We saw nothing, however, that either could or should be understood—nothing, certainly, that was worth understanding. The tragedy itself was, unhappily, not devoid of the ruling cant of the day, and its critics (that cant incarnate) took their cue from some of its infected passages, and proceeded forthwith to rhapsody and æsthetics, by way of giving a common-sense public an intelligible idea of the book. By the "cant of the day" we mean the disgusting practice of putting on the airs of an owl, and endeavoring to look miraculously wise; —the affectation of second sight—of a species of ecstatic prescience—of an intensely bathetic penetration into all sorts of mysteries, psychological ones in especial;—an Orphic—an ostrich affectation, which buries its head in balderdash, and, seeing nothing itself, fancies, therefore, that its preposterous carcass is not a visible object of derision for the world at large.

Of "Orion" itself, we have, as yet, seen few notices in the British periodicals, and these few are merely repetitions of the old jargon. All that has been said for example, might be summed up in some such paragraph as this:

"'Orion' is the *earnest* outpouring of the oneness of the psychological MAN. It has the individuality of the true SINGLENESS. It is not to be regarded as a Poem, but as a WORK—as a multiple THEOGONY —as a manifestation of the WORKS and the DAYS. It is a pinion in the PROGRESS—a wheel in the MOVEMENT that moveth ever and goeth always—

a mirror of SELF-INSPECTION, held up by the SEER of the Age essential—of the Age *in esse*—for the SEERS of the Ages possible—*in posse*. We hail a brother in the work."

Of the mere opinions of the donkeys who bray thus—of their mere dogmas and doctrines, literary, æsthetical, or what not—we know little, and, upon our honor, we wish to know less. Occupied, Laputically, in their great work of a progress that never progresses, we take it for granted, also, that they care as little about ours. But whatever the opinions of these people may be—however portentous the "IDEA" which they have been so long threatening to "evolve"—we still think it clear that they take a very roundabout way of evolving it. The use of Language is in the promulgation of Thought. If a man—if an Orphicist—or a SEER —or whatever else he may choose to call himself, while the rest of the world calls him an ass—if this gentleman have an idea which he does not understand himself, the best thing he can do is to say nothing about it; for, of course, he can entertain no hope that what he, the SEER, cannot comprehend, should be comprehended by the mass of common humanity; but if he have an idea which is actually intelligible to himself, and if he sincerely wishes to render it intelligible to others, we then hold it as indisputable that he should employ those forms of speech which are the best adapted to further his object. He should speak to the people in that people's ordinary tongue. He should arrange words, such as are habitually employed for the several preliminary and introductory ideas to be conveyed—he should arrange them in collocations such as those in which we are accustomed to see those words arranged.

But to all this the Orphicist thus replies: "I am a SEER. My IDEA—the idea which by providence I am especially commissioned to evolve—is one so vast—so novel—that ordinary words, in ordinary collocations, will be insufficient for its comfortable evolution." Very true. We grant the vastness of the IDEA—it is manifested in the sucking of the thumb—but, then, if *ordinary* language be insufficient —ordinary language which men understand—*à fortiori* will be insufficient that inordinate language which no man has *ever* understood, and which any well-educated baboon would blush in being accused of understanding. The "SEER," therefore, has no resource but to oblige mankind by holding his tongue, and suffering his IDEA to remain quietly "unevolved," until some Mesmeric mode of intercommunication shall be invented, whereby the antipodal brains of the SEER and of the man of Common Sense shall be brought into the necessary *rapport*. Meantime we earnestly ask if *bread-and-butter* be the vast IDEA in question—if *bread-and-butter* be any portion of this vast IDEA; for we have often observed that when a SEER has to speak of even so usual a thing as bread-and-butter, he can never be induced to mention it outright. He will, if you choose, say anything and everything *but* bread-and-butter. He will consent to hint at buckwheat cake. He may even accommodate you so far as to insinuate oat-meal porridge—but, if bread-and-butter be really the matter intended, we never yet met the Orphicist who could get out the three individual words "bread-and-butter."

We have already said that "Gregory the Seventh" was unhappily infected with the customary cant of the day—the cant of the muddle-pates who dishonor a profound and ennobling philosophy

by styling themselves transcendentalists. In fact, there are few highly sensitive or imaginative intellects for which the vortex of *mysticism*, in any shape, has not an almost irresistible influence, on account of the shadowy confines which separate the Unknown from the Sublime. Mr. Horne, then is, in some measure, infected. The success of his previous works has led him to attempt, zealously, the production of a poem which should be worthy his high powers. We have no doubt that he revolved carefully in mind a variety of august conceptions, and from these thoughtfully selected what his judgment, rather than what his impulses, designated as the noblest and the best. In a word, he has weakly yielded his own poetic sentiment of the poetic—yielded it, in some degree, to the pertinacious opinion, and *talk*, of a certain junto by which he is surrounded—a junto of dreamers whose absolute intellect may, perhaps, compare with his own very much after the fashion of an ant-hill with the Andes. By this talk—by its continuity rather than by any other quality it possessed—he has been badgered into the attempt at commingling the obstinate oils and waters of Poetry and of Truth. He has been so far blinded as to permit himself to imagine that a maudlin philosophy (granting it to be worth enforcing) could be enforced by poetic imagery, and illustrated by the jingling of rhythm; or, more unpardonably, he has been induced to believe that a poem, whose single object is the creation of Beauty —the novel collocation of old forms of the Beautiful and of the Sublime—could be advanced by the abstractions of a maudlin philosophy.

But the question is not even this. It is not whether it be not possible to introduce didacticism, with effect, into a poem, or possible to introduce

poetical images and measures, with effect, into a didactic essay. To do either the one or the other, would be merely to surmount a difficulty—would be simply a feat of literary sleight of hand. But the true question is, whether the author who shall attempt either feat, will not be laboring at a disadvantage—will not be guilty of a fruitless and wasteful expenditure of energy. In minor poetical efforts, we may not so imperatively demand an adherence to the true poetical thesis. We permit *trifling* to some extent, in a work which we consider a trifle at best. Although we agree, for example, with Coleridge, that poetry and *passion* are discordant, yet we are willing to permit Tennyson to bring, to the intense *passion* which prompted his "Locksley Hall," the aid of that terseness and pungency which are derivable from rhythm and from rhyme. The effect he produces, however, is a purely passionate, and not, unless in detached passages of this magnificent philippic, a properly poetic effect. His "Œnone," on the other hand, exalts the soul not into passion, but into a conception of pure *beauty*, which in its elevation—its calm and intense rapture—has in it a foreshadowing of the future and spiritual life, and as far transcends earthly passion as the holy radiance of the sun does the glimmering and feeble phosphorescence of the glow-worm. His "Morte D'Arthur" is in the same majestic vein. The "Sensitive Plant" of Shelly is in the same sublime spirit. Nor, if the passionate poems of Byron excite more intensely a greater number of readers than either the "Œnone" or the "Sensitive Plant"—does this indisputable fact prove anything more than that the majority of mankind are more susceptible of the impulses of passion than of the impressions of beauty. Readers

do exist, however, and always will exist, who, to hearts of maddening fervor, unite, in perfection, the sentiment of the beautiful—that divine sixth sense which is yet so faintly understood—that sense which phrenology has attempted to embody in its organ of *ideality*—that sense which is the basis of all Cousin's dreams—that sense which speaks of GOD through his purest, if not his *sole* attribute—which proves, and which alone proves his existence.

To readers such as these—and only to such as these—must be left the decision of what the true Poesy is. And these—with *no* hesitation—will decide that the origin of Poetry lies in a thirst for a wilder Beauty than Earth supplies—that Poetry itself is the imperfect effort to quench this immortal thirst by novel combinations of beautiful forms (collocations of forms) physical or spiritual, and that this thirst when even partially allayed—this sentiment when even feebly meeting response—produces emotion to which all other human emotions are vapid and insignificant.

We shall now be fully understood. If, with Coleridge, who, however erring at times, was precisely the mind fitted to decide a question such as this—if, with him, we reject *passion* from the true—from the pure poetry—if we reject even passion—if we discard as feeble, as unworthy the high spirituality of the theme, (which has its origin in a sense of the Godhead,) if we dismiss even the nearly divine emotion of human *love*—that emotion which, merely to name, causes the pen to tremble—with how much greater reason shall we dismiss all else? And yet there are men who would mingle with the august theme the merest questions of expediency—the cant topics of the day—the doggerel æsthetics of the time—who would trammel

the soul in its flight to an ideal Helusion, by the quirks and quibbles of chopped logic. There are men who do this—lately there are a set of men who make a practice of doing this—and who defend it on the score of the advancement of what they suppose to be *truth*. Truth is, in its own essence, sublime—but her loftiest sublimity, as derived from man's clouded and erratic reason, is valueless—is pulseless—is utterly ineffective when brought into comparison with the unerring *sense* of which we speak; yet grant this *truth* to be all which its seekers and worshippers pretend—they forget that it is not truth, *per se*, which is made their thesis, but an *argumentation*, often maudlin and pedantic, always shallow and unsatisfactory (as from the mere inadaptation of the vehicle it *must* be) by which this *truth*, in casual and indeterminate glimpses, is—*or is not*—rendered manifest.

We have said that, in minor poetical efforts, we may tolerate some deflection from the true poetical thesis; but when a man of the highest powers sets himself seriously to the task of constructing what shall be most worthy those powers, we expect that he shall so choose his theme as to render it certain that he labor not at disadvantage. We regret to see any trivial or partial imperfection of detail; but we grieve deeply when we detect any radical error of conception.

In setting about "Orion," Mr. Horne proposed to himself, (in accordance with the views of his junto) to "elaborate a morality"—he ostensibly proposed this to himself—for, in the depths of his heart, we *know* that he wished all juntos and all moralities in Erebus. In accordance with the notions of his *set*, however, he felt a species of shamefacedness in not making the enforcement

of some certain dogmas or doctrines (questionable or unquestionable) about PROGRESS, the obvious or apparent object of his poem. This shamefacedness is the cue to the concluding sentence of the Preface. "Meantime, the design of this poem of 'Orion' is far from being intended as a mere echo or reflection of the past, and is, in itself, and in other respects, a novel experiment upon the mind of a nation." Mr. Horne conceived, in fact, that to compose a poem merely for that poem's sake—and to acknowledge such to be his purpose—would be to subject himself to the charge of imbecility—of triviality—of deficiency in the true dignity and force; but, had he listened to the dictates of his own soul, he could not have failed to perceive, at once, that under the sun there exists no work more intrinsically noble, than this very poem *written solely for the poem's sake*.

But let us regard "Orion" as it is. It has an under and an upper current of meaning; in other words, it is an allegory. But the poet's sense of fitness (which, under no circumstances of mere conventional opinion, could be more than half subdued) has so far softened this allegory as to keep it, generally, well subject to the ostensible narrative. The purport of the moral conveyed is by no means clear—showing conclusively that the heart of the poet was not with it. It vacillates. At one time a certain set of opinions predominates—then another. We may generalize the subject, however, by calling it a homily against supineness or apathy in the cause of human PROGRESS, and in favor of energetic action for the good of the race. This is precisely *the* IDEA of the present school of canters. How feebly the case is made out in the poem—how insufficient has been all Mr. Horne's

poetical rhetoric in convincing even himself—may be gleaned from the unusual bombast, rigmarole, and mystification of the concluding paragraph, in which he has thought it necessary to say something *very* profound, by way of putting the sting to his epigram,—the point to his moral. The words put us much in mind of the "nonsense verses" of Du Bartas.

> And thus, in the end each soul may to itself,
> With truth before it as its polar guide,
> Become both Time and Nature, whose fixt paths
> Are spiral, and when lost will find new stars,
> And in the universal MOVEMENT join.

The upper current of the theme is based upon the various Greek fables about Orion. The author, in his brief preface, speaks about "writing from an old Greek fable"—but his story is, more properly, a very judicious selection and modification of a great variety of Greek and Roman fables concerning Orion and other personages with whom these fables bring Orion in collision. And here we have only to object that the really magnificent abilities of Mr. Horne might have been better employed in an entirely original conception. The story he tells is beautiful indeed,—and *nil tetigit*, certainly, *quod non ornavit*—but our memories—our classic recollections are continually at war with his claims to regard, and we too often find ourselves rather speculating upon what he might have done, than admiring what he has really accomplished.

The narrative, as our poet has arranged it runs nearly thus: Orion, hunting on foot amid the mountains of Chios, encounters Artemis (Diana) with her train. The goddess, at first indignant at the giant's intrusion upon her grounds, becomes,

in the second place, enamored. Her pure love spiritualizes the merely animal nature of Orion, but does not render him happy. He is filled with vague aspirations and desires. He buries himself in sensual pleasures. In the mad dreams of intoxication, he beholds a vision of Merope, the daughter of Œnopion, king of Chios. She is the type of physical beauty. She cries in his ear, "Depart from Artemis! She loves thee not—thou art too full of earth." Awaking, he seeks the love of Merope. It is returned. Œnopion, dreading the giant and his brethren, yet scorning his pretensions, temporizes. He consents to bestow upon Orion the hand of Merope, on condition of the island being cleared, within six days, of its savage beasts and serpents. Orion, seeking the aid of his brethren, accomplishes the task. Œnopion again hesitates. Enraged, the giants make war upon him, and carry off the princess. In a remote grove Orion lives, in bliss, with his earthly love. From this delirium of happiness, he is aroused by the vengeance of Œnopion, who causes him to be surprised while asleep, and deprived of sight. The princess, being retaken, immediately forgets and deserts her lover, who, in his wretchedness, seeks, at the suggestion of a shepherd, the aid of Eos (Aurora) who, also becoming enamored of him, restores his sight. The love of Eos, less earthly than that of Merope, less cold than that of Artemis, fully satisfies his soul. He is at length happy. But the jealousy of Artemis destroys him. She pierces him with her arrows while in the very act of gratefully renovating her temple at Delos. In despair, Eos flies to Artemis, reproves her, represents to her the baseness of her jealousy and revenge, softens her, and obtains her consent to unite with herself—with Eos—in a prayer to Zeus

(Jupiter) for the restoration of the giant to life. The prayer is heard. Orion is not only restored to life, but rendered immortal, and placed among the constellations, where he enjoys forever the pure affection of Eos, and becomes extinguished, each morning, in her rays.

In ancient mythology, the giants are meant to typify various energies of Nature. Pursuing, we suppose, this idea, Mr. Horne has made his own giants represent certain principles of human action or passion. Thus Orion himself is the Worker or Builder, and is the type of Action or Movement itself—but, in various portions of the poem, this allegorical character is left out of sight, and that of speculative philosophy takes its place; a mere consequence of the general uncertainty of purpose, which is the chief defect of the work. Sometimes we even find Orion a Destroyer in place of a Builder —as, for example, when he destroys the grove about the temple of Artemis, at Delos. Here he usurps the proper allegorical attribute of Rhexergon, (the second of the seven giants named,) who is the Break-down, typifying the Revolutionary Principle. Autarces, the third, represents the Mob, or, more strictly, Waywardness—Capricious Action. Harpax, the fourth, serves for Rapine—Briastor, the fifth, for Brute Force—Encolyon, the sixth, the "Chainer of the Wheel," for Conservatism—and Akinetos, the seventh, and most elaborated, for Apathy. He is termed "The Great Unmoved," and in his mouth is put all the "worldly wisdom," or selfishness, of the tale. The philosophy of Akinetos is, that no merely human exertion has any appreciable effect upon the *Movement;* and it is amusing to perceive how this great *Truth* (for most sincerely do we hold it to be such) speaks out from

the real heart of the poet, through his Akinetos, in spite of all endeavor to overthrow it by the example of the brighter fate of Orion.

The death of Akinetos is a singularly forcible and poetic conception, and will serve to show how the giants are made to perish, generally, during the story, in agreement with their allegorical natures. The "Great Unmoved" quietly seats himself in a cave after the death of all his brethren, except Orion.

Thus Akinetos sat from day to day,
Absorbed in indolent sublimity,
Reviewing thoughts and knowledge o'er and o'er:
And now he spake, now sang unto himself,
Now sank to brooding silence. From above,
While passing, Time the rock touch'd, and it oozed
Petrific drops—gently at first and slow.
Reclining lonely in his fixed repose,
The Great Unmoved unconsciously became
Attached to that he pressed; and soon a part
Of the rock. *There clung th' excrescence, till strong hands,*
Descended from Orion, made large roads,
And built steep walls, squaring down rocks for use.

The italicized conclusion of this fine passage affords an instance, however, of a very blameable concision, too much affected throughout the poem.

In the deaths of Autarces, Harpax, and Encolyon, we recognise the same exceeding vigor of conception. These giants conspire against Orion, who seeks the aid of Artemis, who, in her turn, seeks the assistance of Phoibos (Phœbus.) The conspirators are in a cave, with Orion.

Now Phoibus thro' the cave
Sent a broad ray! and lo! the solar beam
Filled the great cave with radiance equable
And not a cranny held one speck of shade.
A moony halo round Orion came,
As of some pure protecting influence,

While with intense light glared the walls and roof,
The heat increasing. The three giants stood
With glazing eyes, fixed. Terribly the light
Beat on the dazzled stone, and the cave hummed
With reddening heat, till the red hair and beard
Of Harpax showed no difference from the rest,
Which once were iron-black. The sullen walls
Then smouldered down to steady oven heat,
Like that with care attain'd when bread has ceased
Its steaming and displays an angry tan.
The appalled faces of the giants showed
Full consciousness of their immediate doom.
And soon the cave a potter's furnace glow'd
Or kiln for largest bricks, and thus remained
The while Orion, in his halo clasped
By some invisible power, beheld the clay
Of these his early friends change. Life was gone.
Now sank the heat—the cave-walls lost their glare,
The red lights faded, and the halo pale
Around him, into chilly air expanded.
There stood the three great images, in hue
Of chalky white and red, like those strange shapes
In Egypt's ancient tombs; but presently
Each visage and each form with cracks and flaws
Was seamed, and the lost countenance brake up,
As, with brief toppling, forward prone they fell.

The deaths of Rhexergon and Biastor seem to discard (and this we regret not) the allegorical meaning altogether, but are related with even more exquisite richness and delicacy of imagination, than those of the other giants. Upon this occasion it is the *jealousy* of Artemis which destroys.

—But with the eve
Fatigue o'ercame the giants, and they slept.
Dense were the rolling clouds, starless the glooms;
But o'er a narrow rift, once drawn apart,
Showing a field remote of violet hue,
The high Moon floated, and her downward gleam
Shone on the upturned giant faces. Rigid
Each upper feature, loose the nether jaw;

Their arms cast wide with open palms; their chests
Heaving like some large engine. Near them lay
Their bloody clubs, with dust and hair begrimed,
Their spears and girdles, and the long-noosed thongs.
Artemis vanished; all again was dark.
With day's first streak Orion rose, and loudly
To his companions called. But still they slept.
Again he shouted; yet no limb they stirred,
Tho' scarcely seven strides distant. He approached,
And found the spot, so sweet with clover flower
When they had cast them down, was now arrayed
With many-headed poppies, like a crowd
Of dusky Ethiops in a magic cirque
Which had sprung up beneath them in the night,
And all entranced the air.

There are several minor defects in "Orion," and we may as well mention them here. We sometimes meet with an instance of bad taste in a revolting picture or image; for example, at page 59, of this edition:

Naught fearing, swift, brimful of raging life,
Stiffning they lay in pools of jellied gore.

Sometimes—indeed very often—we encounter an altogether purposeless oddness or foreignness of speech. For example, at page 78:

As in Dodona once, ere driven thence
By Zeus *for that* Rhexergon burnt some oaks.

Mr. Horne will find it impossible to assign a good reason for not here using "because."

Pure *vaguenesses* of speech abound. For example, page 89:

——one central heart wherein
Time beats twin pulses with Humanity.

Now and then sentences are rendered needlessly obscure through mere involution—as at page 103:

Star-rays that first played o'er my blinded orbs,
E'en as they glance above the lids of sleep,
Who else had never known surprise, nor hope,
Nor useful action.

Here the "who" has no grammatical antecedent, and would naturally be referred to sleep; whereas it is intended for "me," understood, or involved, in the pronoun "my"; as if the sentence were written thus—"rays that first played o'er the blinded orbs of me, who, &c." It is useless to dwell upon so pure an affectation.

The versification throughout is, generally, of a very remarkable excellence. At times, however, it is rough, to no purpose; as at page 44:

And ever tended to some central point
In some place—nought more could I understand.

And here, at page 81:

The shadow of a stag stoops to the stream
Swift rolling toward the cataract and drinks deeply.

The above is an unintentional and false Alexandrine—including a foot too much, and that a trochee in place of an iambus. But here, at page 106, we have the utterly unjustifiable anomaly of half a foot too little:

And Eos ever rises circling
The varied regions of mankind, &c.

All these are mere inadvertences, of course; for the general handling of the rhythm shows the profound metrical sense of the poet. He is, perhaps, somewhat too fond of "making the sound an echo to the sense." "Orion" embodies some of the most remarkable instances of this on record; but if smoothness—if the true rhythm of a verse be sacrificed, the sacrifice is an error. The effect is

only a beauty, we think, where *no* sacrifice is made in its behalf. It will be found possible to reconcile *all* the objects in view. Nothing can justify such lines as this, at page 69:

> As snake-songs midst stone hollows thus has taught me.

We might urge, as another minor objection, that all the giants are made to speak in the same manner —with the same phraseology. Their characters are broadly distinctive, while their words are identical in spirit. There is sufficient individuality of sentiment, but little, or none, of language.

We *must* object, too, to the personal and political allusions—to the Corn-Law question, for example —to Wellington's statue, &c. These things, *of course*, have no business in a poem.

We will conclude our fault-finding with the remark that, as a consequence of the one radical error of conception upon which we have commented at length, the reader's attention, throughout, is painfully *diverted*. He is always pausing, amid poetical beauties, in the expectation of detecting among them some philosophical, allegorical moral. Of course, he does not fully, because he cannot uniquely, appreciate the beauties. The absolute necessity of re-perusing the poem, in order thoroughly to comprehend it, is also, most surely, to be regretted, and arises, likewise, from the one radical sin.

But of the *beauties* of this most remarkable poem, what shall we say? And here we find it a difficult task to be calm. And yet we have never been accused of enthusiastic encomium. It is our deliberate opinion that, in all that regards the loftiest and holiest attributes of the true Poetry, "Orion" has *never* been excelled. Indeed, we feel strongly

inclined to say that it has never been *equalled*. Its imagination—that quality which is all in all—is of the most refined—the most elevating—the most august character. And here we deeply regret that the necessary limits of this review will prevent us from entering, at length, into specification. In reading the poem, we marked passage after passage for extract—but, in the end, we found that we had marked nearly every passage in the book. We can now do nothing more than select a few. This, from page 3, introduces Orion himself, and we quote it, not only as an instance of refined and picturesque imagination, but as evincing the high artistical skill with which a scholar in spirit can paint an elaborate picture by a few brief touches.

> The scene in front two sloping mountains' sides
> Displayed; in shadow one and one in light.
> The loftiest on its summit now sustained
> The sun-beams, raying like a mighty wheel
> Half seen, which left the forward surface dark
> In its full breadth of shade; the coming sun
> Hidden as yet behind; the other mount,
> Slanting transverse, swept with an eastward face,
> Catching, the golden light. Now while the peal
> Of the ascending chase told that the rout
> Still midway rent the thickets, suddenly
> Along the broad and sunny slope appeared
> *The shadow of a stag that fled across*
> *Followed by a giant's shadow with a spear.*

These shadows are those of the coming Orion and his game. But who can fail to appreciate the intense beauty of the heralding shadows? Nor is this all. This "Hunter of shadows, he himself a shade," is made symbolical, or suggestive, throughout the poem, of the speculative character of Orion; and occasionally, of his pursuit of visionary happiness. For example, at page 81, Orion,

possessed of Merope, dwells with her in a remote and dense grove of cedars. Instead of directly describing his attained happiness—his perfected bliss—the poet, with an exalted sense of Art, *for which we look utterly in vain in any other poem*, merely introduces the image of the tamed or subdued *shadow stag*, quietly browsing and drinking beneath the cedars.

> There, underneath the boughs, mark where the gleam
> Of sun-rise thro' the roofing's chasm is thrown
> Upon a grassy plot below, whereon
> The shadow of a stag stoops to the stream,
> Swift rolling toward the cataract, and drinks.
> Throughout the day unceasingly it drinks,
> While ever and anon the nightingale,
> Not waiting for the evening, swells his hymn—
> His one sustained and heaven-aspiring tone—
> And when the sun hath vanished utterly,
> Arm over arm the cedars spread their shade,
> With arching wrist and long extended hands,
> And grave-ward fingers lengthening in the moon,
> Above that shadowy stag whose antlers still
> Hung o'er the stream.

There is nothing more richly—more weirdly—more chastely—more sublimely imaginative—in the wide realm of poetical literature. It will be seen that we *have* enthusiasm—but we reserve it for pictures such as this:

At page 62, Orion, his brethren dead, is engaged alone in extirpating the beasts from Chios. In the passages we quote, observe, in the beginning, the singular *lucidness* of detail; the arrangement of the barriers, &c., by which the hunter accomplishes his purpose, is given in a dozen lines of verse, with far more perspicuity than ordinary writers could give it in as many pages of prose. In this species of narration Mr. Horne is approached only by Moore

in his "Alciphron." In the latter portions of our extract, observe the vivid picturesqueness of the description.

Four days remain. Fresh trees he felled and wove
More barriers and fences; inaccessible
To fiercest charge of droves, and to o'erleap
Impossible. These walls he so arranged
That to a common centre each should force
The flight of those pursued; and from that centre
Diverged three outlets. One, the wide expanse
Which from the rocks and inland forests led;
One was the clear-skyed windy gap above
A precipice; the third, a long ravine
Which through steep slopes, down to the seashore ran
Winding, and then direct into the sea.

Two days remain. Orion, in each hand
Waving a torch, his course at night began,
Through wildest haunts and lairs of savage beasts.
With long-drawn howl, before him trooped the wolves—
The panthers, terror-stricken, and the bears
With wonder and gruff rage; from desolate crags,
Leering hyenas, griffin, hippogrif,
Skulked, or sprang madly, as the tossing brands
Flashed through the midnight nooks and hollows cold,
Sudden as fire from flint; o'er crashing thickets,
With crouched head and curled fangs dashed the wild boar,
Gnashing forth on with reckless impulses,
While the clear-purposed fox crept closely down
Into the underwood, to let the storm,
Whate'er its cause, pass over. Through dark fens,
Marshes, green rushy swamps, and margins reedy.
Orion held his way—and rolling shapes
Of serpent and of dragon moved before him
With high-reared crests, swan-like yet terrible,
And often looking back with gem-like eyes.

All night Orion urged his rapid course
In the vex'd rear of the swift-droving din,
And when the dawn had peered, the monsters all
Were hemmed in barriers. These he now o'erheaped

With fuel through the day, and when again
Night darkened, and the sea a gulf-like voice
Sent forth, the barriers at all points he fired,
Mid prayers to Hephæstos and his Ocean-Sire.

Soon as the flames had eaten out a gap
In the great barrier fronting the ravine
That ran down to the sea, Orion grasped
Two blazing boughs; one high in air he raised,
The other, *with its roaring foliage trailed*
Behind him as he sped. Onward the droves
Of frantic creatures with one impulse rolled
Before this night-devouring thing of flames,
With multitudinous voice and downward sweep
Into the sea, which now first knew a tide,
And, ere they made one effort to regain
The shore, had caught them in its flowing arms,
And bore them past all hope. The living mass,
Dark heaving o'er the waves resistlessly,
At length, in distance, seemed a circle small,
Midst which one creature in the centre rose,
Conspicuous in the long, red quivering gleams
That from the dying brands streamed o'er the waves.
It was the oldest dragon of the fens,
Whose forky flag-wings and horn-crested head
O'er crags and marshes regal sway had held;
And now he rose up like an embodied curse,
From all the doomed, fast sinking—some just sunk—
Looked landward o'er the sea, and flapped his vans,
Until Poseidon drew them swirling down.

Poseidon (Neptune) is Orion's father, and lends him his aid. The first line italicized is an example of sound made echo to sense. The rest we have merely emphasized as peculiarly imaginative.

At page 9, Orion thus describes a palace built by him for Hephæstos (Vulcan.)

But, ere a shadow-hunter I became—
A dreamer of strange dreams by day and night—
For him I built a palace underground,
Of iron, black and rough as his own hands.

Deep in the groaning disemboweled earth,
The tower-broad pillars and huge stanchions,
And slant supporting wedges I set up,
Aided by the Cyclops who obeyed my voice,
Which through the metal fabric rang and pealed
In orders echoing far, like thunder-dreams.
With arches, galleries and domes all carved—
So that great figures started from the roof
And lofty coignes, or sat and downward gazed
On those who stood below and gazed above—
I filled it; in the centre framed a hall;
Central in that, a throne; *and for the light,*
Forged mighty hammers that should rise and fall
On slanted rocks of granite and of flint,
Worked by a torrent, for whose passage down
A chasm I hewed. And here the God could take,
Midst showery sparks and swathes of broad gold fire
His lone repose, lulled by the sounds he loved:
Or, casting back the hammer-heads till they choked
The water's course, enjoy, if so he wished,
Midnight tremendous, silence, and iron sleep.

The description of the Hell in "Paradise Lost" is *altogether inferior* in graphic effect, in originality, in expression, in the true imagination—to these magnificent—to these unparalleled passages. For this assertion there are tens of thousands who will condemn us as heretical; but there are a "chosen few" who will feel, in their inmost souls, the simple truth of the assertion. The former class would at least be silent, could they form even a remote conception of *that* contempt with which we hearken to their conventional jargon.

We have room for no further extracts of length; but we refer the reader who shall be so fortunate as to procure a copy of "Orion," to a passage at page 22, commencing

One day at noontide, when the chase was done.

It is descriptive of a group of lolling hounds, intermingled with sylvans, fawns, nymphs, and oceanides. We refer him also to page 25, where Orion, enamored of the naked beauty of Artemis, is repulsed and *frozen* by her dignity. These lines end thus:

> And ere the last collected shape he saw
> Of Artemis, dispersing fast amid
> Dense vapory clouds, the aching wintriness
> Had risen to his teeth, and fixed his eyes,
> Like glistening stones in the congealing air.

We refer, especially, too, to the description of *Love*, at page 29; to that of a Bacchanalian orgie, at page 34; to that of drought succeeded by rain, at page 70; and to that of the palace of Eos, at page 104.

Mr. Horne has a very peculiar and very delightful faculty of enforcing, or giving vitality to a picture, by some one vivid and intensely characteristic point or touch. He seizes the most salient feature of his theme, and makes this feature convey the whole. The combined *näiveté* and picturesqueness of some of the passages thus enforced, cannot be sufficiently admired. For example:

> The archers soon
> *With bow-arm forward thrust, on all sides twanged*
> Around, above, below.

Now, it is this thrusting forward of the bow-arm which is the idiosyncrasy of the action of a mass of archers. Again: Rhexergon and his friends endeavor to persuade Akinetos to be king. Observe the silent refusal of Akinetos—the peculiar *passiveness* of his action—if we may be permitted the paradox.

"Rise, therefore, Akinetos, thou art king."
So saying, in his hand he placed a spear.
As though against a wall 'twere sent aslant,
Flatly the long spear fell upon the ground.

Here again: Merope departs from Chios in a ship.

And, as it sped along, she closely pressed
The rich globes of her bosom on the side
O'er which she bent with those black eyes, and gazed
Into the sea *that fled beneath her face.*

The fleeing of the sea beneath the face of one who gazes into it from a ship's side, is the idiosyncrasy of the action—of the subject. It is that which chiefly impresses the gazer.

We conclude with some brief quotations at random, which we shall not pause to classify. Their merits need no demonstration. They *gleam* with the purest imagination. They abound in picturesqueness—force—happily chosen epithets, each in itself a picture. They are redolent of all for which a poet will value a poem.

—her silver sandals glanc'd i' the rays,
As doth a lizard playing on a hill,
And on the spot where she that instant stood
Naught but the bent and quivering grass was seen.

Above the Isle of Chios, night by night,
The clear moon lingered ever on her course
Covering the forest foliage, where it swept
In its unbroken breadth along the slopes,
With placid silver; edging leaf and trunk
Where gloom clung deep around; but chiefly sought
With melancholy splendor to illume
The dark-mouthed caverns where Orion lay,
Dreaming among his kinsmen.

The ocean realm below, and all its caves
And bristling vegetation, plant and flower,
And forests in their dense petrific shade
Where the tides moan for sleep that never come

A fawn, who on a quiet green knoll sat
Somewhat apart, sang a melodious ode,
Made rich by harmonies of hidden strings.
Autarces seized a satyr, with intent,
Despite his writhing freaks and furious face,
To dash him on a gong, but that amidst
The struggling mass Encolyon thrust a pine,
Heavy and black as Charon's ferrying pole,
O'er which they, *like a bursting billow*, fell. . . .

——then round the blaze,
Their shadows brandishing afar and athwart,
Over the level space and up the hills,
Six giants held portentous dance. . . . .

——his safe return
To corporal sense, by shaking off these nets
Of moonbeams from his soul. . . . .

——old memories
Slumberously hung above the purple line
Of distance, to the East, while odorously
Glistened the tear-drops of a new fall'n shower. . .

Sing on!
Sing on, great tempest! in the darkness sing!
Thy madness is a music that brings calm
Into my central soul; and from its waves,
That now with joy begin to heave and gush,
The burning image of all life's desire,
Like an absorbing, fire breathed, phantom god,
Rises and floats! here touching on the foam,
There hovering o'er it; *ascending swift*
Starward, then swooping down the hemisphere
Upon the lengthening javelins of the blast!. . . . .

Now a sound we heard,
Like to some well-known voice in prayer; and next
An iron clang *that* seemed to break great bonds
Beneath the earth, shook us to conscious life. . . . .

It is Oblivion! In his hand—though naught
Knows he of this—a dusky purple flower
Droops over its tall stem. Again! ah see!
He wanders into mist and now is lost!—
Within his brain what lovely realms of death
Are pictured, *and what knowledge through the doors*
Of his forgetfulness of all the earth
A path may gain?

But we are positively forced to conclude. It was our design to give "Orion" a careful and methodical analysis—thus to bring clearly forth its multitudinous beauties to the eye of the American public. Our limits have constrained us to treat it in an imperfect and cursory manner. We have had to content ourselves chiefly with assertion, where our original purpose was to demonstrate. We have left unsaid a hundred things which a well-grounded enthusiasm would have prompted us to say. One thing however, we must and will say, in conclusion. "Orion" will be admitted, by every man of genius, to be one of the noblest, if not the very noblest poetical work of the age. Its defects are trivial and conventional—its beauties intrinsic and *supreme*.

THOMAS BABINGTON MACAULAY*

MACAULAY has obtained a reputation which, although deservedly great, is yet in a remarkable measure undeserved. The few who regard him merely as a terse, forcible and logical writer, full of thought, and abounding in original views, often sagacious and never otherwise than admirably expressed—appear to us precisely in the right. The many who look upon him as not only all this, but as a comprehensive and profound thinker, little prone to error, err essentially themselves. The source of the general mistake lies in a very singular consideration—yet in one upon which we do not remember ever to have heard a word of comment. We allude to a tendency in the public mind towards logic for logic's sake—a liability to confound the vehicle with the conveyed—an aptitude to be so dazzled by the luminousness with which an idea is set forth, as to mistake it for the luminousness of the idea itself. The error is one exactly analogous with that which leads the immature poet to think himself sublime wherever he is obscure, because obscurity is a source of the sublime—thus confounding obscurity of expression with the expression of obscurity. In the case of Macaulay—and we may say, *en passant*, of our own Channing—we assent to what he says, too often because we so very clearly understand what it is that he intends to say. Comprehending vividly the points and the sequence of his

* "Critical and Miscellaneous Essays." By T. Babington Macaulay. Carey & Hart: Philadelphia.

argument, we fancy that we are concurring in the argument itself. It is not every mind which is at once able to analyze the satisfaction it receives from such essays as we see here. If it were merely *beauty* of style for which they were distinguished —if they were remarkable only for rhetorical flourishes—we would not be apt to estimate these flourishes at more than their due value. We would not agree with the doctrines of the essayist on account of the elegance with which they were urged. On the contrary, we would be inclined to disbelief. But when all ornament save that of simplicity is disclaimed—when we are attacked by precision of language, by perfect accuracy of expression, by directness and singleness of thought, and above all by a logic the most rigorously close and consequential—is it hardly a matter for wonder that nine of us out of ten are content to rest in the gratification thus received as in the gratification of absolute truth.

Of the terseness and simple vigor of Macaulay's style it is unnecessary to point out instances. Every one will acknowledge his merits on this score. His exceeding *closeness* of logic, however, is more especially remarkable. With this he suffers nothing to interfere. Here, for example, is a sentence in which, to preserve entire the chain of his argument —*to leave no minute gap which the reader might have to fill up with thought*—he runs into most unusual tautology.

"The books and traditions of a sect may contain, mingled with propositions strictly theological, other propositions, purporting to rest on the same authority, which relate to physics. If new discoveries should throw discredit on the physical propositions, the theological propositions, unless they can be sepa-

rated from the physical propositions, will share in their discredit."

These things are very well in their way; but it is indeed questionable whether they do not appertain rather to the trickery of thought's vehicle, than to thought itself—rather to reason's shadow than to reason. Truth, for truth's sake, is seldom so enforced. It is scarcely too much to say that the style of the profound thinker is never closely logical. Here we might instance George Combe—than whom a more candid reasoner never, perhaps, wrote or spoke—than whom a more complete antipode to Babington Macaulay there certainly never existed. The former *reasons* to discover the true. The latter *argues* to convince the world, and, in arguing, not unfrequently suprises himself into conviction. What Combe appears to Macaulay it would be a difficult thing to say. What Macaulay is thought of by Combe we can understand very well. The man who looks at an argument in its details alone, will not fail to be misled by the one; while he who keeps steadily in view the *generality* of a thesis will always at least approximate the truth under guidance of the other.

Macaulay's tendency—and the tendency of mere logic in general—to concentrate force upon minutiæ, at the expense of a subject as a whole, is well instanced in an article (in the volume now before us) on Ranke's History of the Popes. This article is called a review—Possibly because it is anything else—as *lucus* is *lucus a non lucendo.* In fact it is nothing more than a beautifully written treatise on the main theme of Ranke himself; the whole matter of the treatise being deduced from the History. In the way of criticism there is nothing worth the name. The strength of the essayist is put forth to account

for the progress of Romanism by maintaining that divinity is not a progressive science. The enigmas, says he is in substance, which perplex the natural theologian are the same in all ages, while the Bible, where alone we are to seek revealed truth, has always been what it is.

The manner in which these two propositions are set forth, is a model for the logician and for the student of *belles lettres*—yet the error into which the essayist has rushed headlong, is egregious. He attempts to deceive his readers, or has deceived himself, by confounding the nature of that proof from which we reason of the concerns of earth, considered as man's habitation, and the nature of that evidence from which we reason of the same earth regarded as a unit of that vast whole, the universe. In the former case the *data* being palpable, the proof is direct: in the latter it is purely *analogical*. Were the indications we derive from science, of the nature and designs of Deity, and thence, by inference, of man's destiny —were these indications proof direct, no advance in science would strengthen them—for, as our author truly observes, "nothing could be added to the force of the argument which the mind finds in every beast, bird, or flower"—but as these indications are rigidly analogical, every step in human knowledge—every astronomical discovery, for instance—throws additional light upon the august subject, *by extending the range of analogy*. That we know no more today of the nature of Deity—of its purposes—and thus of man himself—than we did even a dozen years ago—is a proposition disgracefully absurd; and of this any astronomer could assure Mr. Macaulay. Indeed, to our own mind, the *only* irrefutable argument in support of the soul's immortality—or, rather the only conclusive proof of man's alternate

dissolution and re-juvenescence *ad infinitum*—is to be found in analogies deduced from the modern established theory of the nebular cosmogony.* Mr. Macaulay, in short, has forgotten that he frequently forgets, or neglects,—the very gist of his subject. He has forgotten that analogical evidence cannot, at all time, be discoursed of as if identical with proof direct. Throughout the whole of his treatise he has made no distinction whatever.

* This cosmogony *demonstrates* that all existing bodies in the universe are formed of a nebular matter, a rare ethereal medium, pervading space—shows the mode and laws of formation—and *proves* that all things are in a perpetual state of progress—that nothing in nature is *perfected*.

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